

THE MAGAZINE OF MOTION PICTURE & TELEVISION MUSIC APPRECIATION

Volume 2, Number 7 • \$3.95

FILM SCORE

M O N T H L Y

New Recordings,
Fox Classics and
More Reviewed!

NO HANS BARRED

PEACE TALKS

Zimmer Tells Us What He Thinks

Sounds of Los Angeles

Curtis Hanson
and the Music of
L.A. Confidential

Music to
Scream by
Marco Beltrami
and *Mimic*

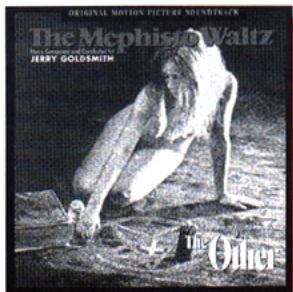


INCREDIBLE INTERVIEW SAMPLE:
FSM: Could you tell us something about Peacemaker?
Zimmer: I wouldn't mind talking about why
the magazine keeps slugging
my stuff off.



THE GHOST AND MRS. MUIR
Original Motion Picture Soundtrack

First complete recording of Herrmann's classic score, mastered from the original session tapes. Deluxe package includes detailed liner notes and rare stills from the 20th Century Fox archives. VSD-5850



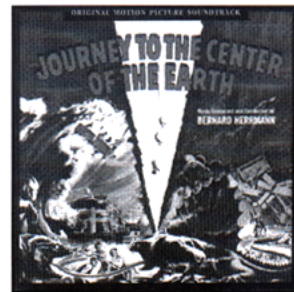
THE MEPHISTO WALTZ / THE OTHER
Original Motion Picture Soundtracks

Two mesmerizing and chilling Jerry Goldsmith scores available for the first time on CD. Package includes detailed liner notes and rare stills from the 20th Century Fox archives. VSD-5851



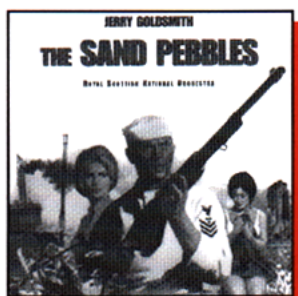
PLANET OF THE APES
Original Motion Picture Soundtrack

This release marks the first complete recording of the film's score by Jerry Goldsmith. Also includes over 23 minutes of music never before available - including music from Escape From The Planet of The Apes. VSD-5848



JOURNEY TO THE CENTER OF THE EARTH
Original Motion Picture Soundtrack

Available for the first time on CD! The classic score by Bernard Herrmann, plus 4 Pat Boone songs that making their CD debut. VSD-5849



THE SAND PEBBLES
Original Motion Picture Score

Jerry Goldsmith's landmark score, conducted for the first time ever by the composer. Contains over 15 minutes of music never before available. VSD-5795

Also Available: OUT OF AFRICA
The first complete recording of John Barry's score. Joel McNeely conducts the R.S.N.O. Includes over 10 minutes of music never-before-available! VSD-5816

20

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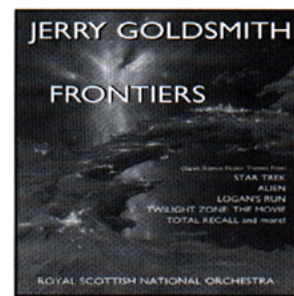
OTHER SOUNDTRACKS AVAILABLE:

A THOUSAND ACRES
Music composed by Richard Hartley
(VSD-5870)

LILIES
Music composed by Mychael Danna
(VSD-5876)

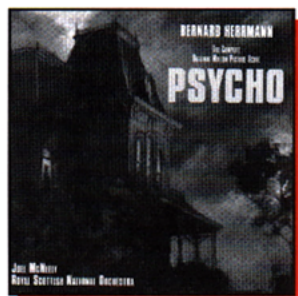
WASHINGTON SQUARE
Music composed by Jan A.P. Kaczmarek
(VSD-5869)

AIR FORCE ONE
Music composed by Jerry Goldsmith
(VSD-5832)



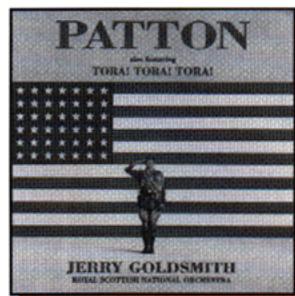
JERRY GOLDSMITH: FRONTIERS

This sci-fi collection features Jerry Goldsmith conducting themes from his scores to: Star Trek: First Contact, Twilight Zone: The Movie, Capricorn One, Logan's Run, The Illustrated Man, Star Trek: The Motion Picture, Total Recall, Damnation Alley, Star Trek: Voyager and Alien! VSD-5871



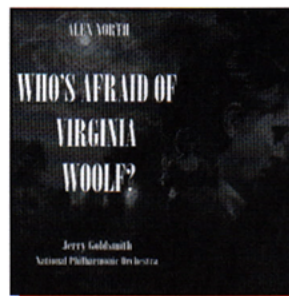
PSYCHO
Original Motion Picture Score

The first complete recording of Herrmann's classic score, featuring material never-before-available! Joel McNeely conducting the Royal Scottish National Orchestra. VSD-5765



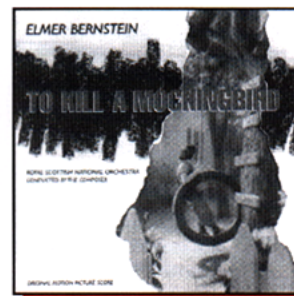
PATTON / TORA! TORA! TORA!
Original Motion Picture Scores

Jerry Goldsmith conducts the Royal Scottish National Orchestra. Also includes the World Premiere recording of his score to Tora! Tora! Tora! VSD-5796



WHO'S AFRAID OF VIRGINIA WOOLF?
Original Motion Picture Score

Jerry Goldsmith conducts Alex North's classic score. First recording available without dialogue. VSD-5800



TO KILL A MOCKINGBIRD
Original Motion Picture Score

Elmer Bernstein conducts the Royal Scottish National Orchestra! Only available recording of this classic score! VSD-5754

The New Music Department

So, here are Jeff Bond and I at the place we've picked on, Media Ventures, in sunny Santa Monica. We are given complimentary apple juices and a tour of the facility: three buildings full of studios, editing bays and MIDI consoles. Then we meet the man himself, Hans Zimmer.

I did not know how Zimmer would react to us, since we've unquestionably slagged his stuff, and some other composers we've even remotely criticized have been crybabies. But he was cool. We had a great discussion—we disagreed on many points, but found common ground on others. Overall we were able to kid around while probing real issues. I can see why filmmakers from Jim Brooks to John Woo to Terrence Malick come to Zimmer, since he displays enthusiasm, charm and sensitivity, without ego.

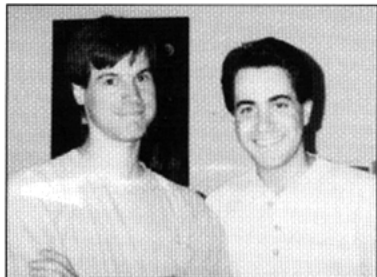
Zimmer has written some dynamite film scores: *Rain Man*, *Driving Miss Daisy* and *Thelma and Louise* among others. He has also created a juggernaut music-production facility for A-list projects: Media Ventures. His in-house staff of composers, arrangers, engineers and assistants can collaborate to finish a job in a hurry, and his synthesizer gear has made it the norm that directors and producers get to "preview" every cue before it is recorded.

We have concerns about Media Ventures' success. While it is great that many new musicians are getting the chance to score films, in some cases these composers are taking jobs away from other, possibly more qualified persons. Also, many of the scores coming out of the facility have a sameness in approach and make-up. Whether this is due to the nature of the films, the method of the recording, or our inexperience in listening to electronically generated music, we're not sure. But what started out as a way of getting qualified composers a break may have upset the Darwinian process by which the best composers *should* get the breaks: that is, they should be the best qualified, not necessarily someone's assistant. Zimmer, through his post as head of music for Dreamworks, is doubly influential in this regard.

Throughout the history of film music, there have been strong music departments. There was 20th Century Fox in the 1940s and '50s, with composers like Bernard Herrmann and Hugo Friedhofer until the powerful administration of Alfred Newman. There was the Universal television department of the 1960s, with Jerry Goldsmith, John Williams, Lalo Schiffrin and others working under one roof. It's actually the aberration that composers would be left to fend for themselves, but we've noted that the best and most diverse music has resulted from these "lone gunman"—as Zimmer himself proves: following his training with Stanley Myers, he came to America and turned film music upside down, one person with a new style.

We thank Hans for talking about his work and Media Ventures. We like him, and we merely want to make sure he doesn't just sponsor amateur versions of himself. Hopefully the interview this issue will bring forth a new wave of discussion.

-Lukas Kendall



Jeff Bond and Lukas Kendall

FILM SCORE

M O N T H L Y

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News & Information

Robert Bowd wrote to identify the "unknown gentleman" with David Raksin and Tony Thomas in the p. 3 photo last issue as Canadian film composer Louis Applebaum, circa the filming of Thomas's 1962 TV special, *Music for the Movies*, for CBC.

Print Watch

Carter Burwell wrote to tell the August 30 *Los Angeles Times* responding to a review that criticized "his" use of music from *Dave* in the end of *Picture Perfect*. He explained how the decision had nothing to do with him.

New Books

Due this October from Amadeus Press is *The Last Prodigy: Korngold*, a biography of the composer by Brendan Carroll. Advance orders can be taken at 1-800-327-5680 (503-227-2878), or write Amadeus Press at 133 SW 2nd Ave Suite 450, Portland OR 97204.

An expanded second edition of Tony Thomas's classic 1973 book, *Music from the Movies*, will be published by Silman-James Press

in October. Thomas revised the book before his death (see last issue for memorial coverage). Order from Samuel French at 1-800-8-ACT-NOW.

Didier Deutsch's soundtrack review book will be out October 16 from VideoHound. It covers over 2000 CDs, with contributions from the FSM staff, and foreword from Lukas. If you can't find it in stores, call 1-800-776-6265.

Hollywood Rhapsody: Film Music and Its Makers 1900-1975 is a new book by Gary Marmorstein coming out from Schirmer this November, an overview of music for various genres (ISBN 0-02-864595-2, 400 pages, \$30). Schirmer's order line is 1-800-323-7445.

The Film and Television Composer's Resource Guide is a new directory from Cinematrax, with information on industry contacts. See www.filmmusic.net, or call 1-888-726-7338; it's \$39.95.

Awards

Graeme Revell won the "Osella d'Oro" award for best original score at the Venice Film Festival, for *Chinese Box* (d. Wayne Wang).

1996-1997 Emmys were announced at the Creative Emmy Awards, September 7:

Music Composition for a Series: *The Cape*, pilot, Louis Febre, John Debney.

Music Composition for a Miniseries or Special: *Young Indiana Jones Chronicles: Travels with Father*, Laurence Rosenthal.

Music Direction: *Centennial Olympic Games: Opening Ceremonies*, Mark Watters, music director.

Music and Lyrics: *The Simpsons* ("Bart After Dark"), "We Put the Spring in Springfield," music Alf Clausen, lyrics Ken Keeler.

Main Title Theme Music: *EZ Streets*, Mark Isham.

Events

The Society for the Preservation of Film

Music has changed its name to The Film Music Society, so that no more people ask, "Why is there a society to prevent film music?" The next Society conference and composer tribute dinner will be in the first half of 1998.

Creature Features, a movie memorabilia and soundtrack store in Burbank, will restart its film composer signing series by the end of the year; composers and films to be announced. Call 818-842-9382.

The Film Music Network is a new organization established by Mark Northam and Lisa Anne Miller of Cinematrax (see www.cinematrax.com, www.film-music.net), designed to help new film composers. They have been holding one-day film music seminars and networking meetings at the Beverly Garland Hotel, North Hollywood. Call 1-888-726-7338.

DVD

Upcoming DVDs with isolated music tracks from Warner Home Video: November: *Camelot*. December: *Amadeus*, *Little Shop of Horrors*, *Pee Wee's Big Adventure* (isolated Danny Elfman score) and *The Shawshank Redemption* (isolated Thomas Newman score).

Planned music tracks for the DVDs of *Willy Wonka & the Chocolate Factory* and *Dangerous Liaisons* have fallen through. *Excalibur* (isolated music by Wagner, Orff, Trevor Jones) has been delayed to first half 1998.

Promos

Rykodisc has prepared a 2CD promotional sampler of its upcoming MGM Soundtracks series (VRCD 0700, see sidebar), with selections from the albums to be released. Disc one is an enhanced CD and includes the theatrical trailer to *It's a Mad, Mad, Mad, Mad World*.

Promo CDs produced by Intrada of *Wolfen: The Unused Score* (Craig Safan) and *The Island of Dr. Moreau* (Laurence Rosenthal) will be available in limited quantities to collectors in mid-October.

Recent/Upcoming Releases

David Arnold's James Bond collection, *Shaken and Stirred*, will be out October 20 on East/West in England, with a U.S. release to fol-

low. Track list: "Diamonds Are Forever" (David McAlmont), "Nobody Does It Better" (Aimee Mann), "All Time High" (Pulp), "We Have All the Time in the World" (Iggy Pop), "Moonraker" (Shara Nelson), "OHMSS" (Propellerheads), "Thunderball" (ABC), "Space March" (Leftfield), "Live and Let Die" (Chrissie Hynde), "From Russia with Love" (Natasha Atlas), "The James Bond Theme" (LTJ Buckhem). Bjork's "You Only Live Twice" has been dropped. The first single will be "OHMSS" in mid-October, containing several different edits; second will be "Diamonds Are Forever."

Arnold's *Tomorrow Never Dies* score will be out on A&M Records at the time of the film's release.

FILM SCORE MONTHLY

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STAFF

Editor Lukas Kendall

Minister of Science and Chief Defender of the Faith Jeff Bond

Contributors Doug Adams, Jack J. Bailey, John Bender, Brent Bowles, Ross Care, Jean-Michel Cavois, Andy Dursin, Iain Herries, Peter Koenig, Jack H. Lee, R. Mike Murray, Nobutaka Suzuki.

Design Joe Sikoryak

Quote of the Month

"On Beer Night, the Indians forfeited their June 4, 1974 game when unruly fans took over the field and would not leave."
-from www.ballparks.com

CONTACT INFO

Mail 5967 Chula Vista Way #7
Los Angeles CA 90068

Phone 213-464-7919

Fax 213-464-5916

e-mail Lukas@filmscoremonthly.com

The Soundtrack Handbook

Is a six-page listing of mail order dealers, books, societies, etc. It is sent automatically to all subscribers or to anyone upon request.

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FILMS IN RELEASE

Title	Composer	Record Label
Air Force One	Jerry Goldsmith	Varèse Sarabande
The Assignment	Normand Corbeil	
Conspiracy Theory	Carter Burwell	TVT
Cop Land	Howard Shore	Milan
Disappearance G. Lorca	Mark McKenzie	Intrada
The Edge	Jerry Goldsmith	RCA Victor
The End of Violence	Ry Cooder	Outpost
Fire Down Below	Nick Glennie-Smith	
The Full Monty	Anne Dudley	RCA Victor
The Game	Howard Shore	PolyGram
George of the Jungle	Marc Shaiman	Walt Disney
G.I. Jane	Trevor Jones	Hollywood
Going All the Way	Tomandandy	Verve
Hoodlum	Elmer Bernstein	RCA Victor
The Ice Storm	Mychael Danna	Velvet
In & Out	Marc Shaiman	Motown
In the Company of Men	Karel Roessingh, Ken Williams II	
Kicked in the Head	Stephen Endelman	
L.A. Confidential	Jerry Goldsmith	Restless
Men in Black	Danny Elfman	Sony Soundtrax
Money Talks	Lalo Schiffrin	Arista
Mrs. Brown	Stephen Warbeck	Milan
The Peacemaker	Hans Zimmer	Dreamworks
Soul Food	Wendy & Lisa	LaFace
A Thousand Acres	Richard Hartley	Varèse Sarabande
Wishmaster	Harry Manfredini	Super Tracks

Arnold has had no involvement in the title song, performed by Sheryl Crow, but did write the end-credits song (lyrics by Don Black), performed by k.d. lang. Early indications are that Arnold has written a score in the Bond/Barry tradition, with the classic theme present.

Themeology: The Best of John Barry is a new collection out from Sony in England. Track list: "The Persuaders," "Midnight Cowboy," "The Ipcress File," "The Knack," "Wednesday's Child" from *The Quiller Memorandum*, "Space March" from *You Only Live Twice*, "The Girl with the Sun in Her Hair," "Vendetta," "The Danny Scipio Theme," "The James Bond Theme," "Goldfinger," "Diamonds Are Forever," "From Russia with Love," "You Only Live Twice," "Thunderball," "On Her Majesty's Secret Service," "007," "Walk Don't Run," "Beat for Beatniks," "Hit and Miss," "Born Free," "Out of Africa," "The John Dunbar Theme" from *Dances with Wolves*. There is no information on a U.S. release.

John Ottman's *Incognito* score will be out on BMG when the movie comes out in February. Ottmann will make a promo CD of his *Snow White* music (Sigourney Weaver, cable movie) if it does not come out commercially.

Sonic Images has released five new *Babylon 5* CDs, music by Christopher Franke. Each disc has the score for a single episode: "Severed Dreams," "Late Delivery from Avalon," "Walkabout," "Shadow Dancing" and "Z'Ha'Dum." See www.sonicimages.com.

Warner Bros. Records in Germany has reissued the classic Lalo Schiffrin scores to *Enter the Dragon* (1973) and *Bullitt* (1968)—no extra music—previously available on Warner Japan CDs. *Bullitt* has been in high demand in England as it has been used in a recent Puma car ad.

Cult Fiction Royale is a new 2CD set from Virgin U.K. featuring a wealth of original recordings from the '60s and '70s, such as "Space: 1999 Year One," "Get Carter," "Dirty Harry," "The Persuaders," and many more.

Due in November from Label X Germany are *Valhalla* (Ron Goodwin, 1986 animated film) and the first-ever release of *Dance of the Vampires*, aka *The Fearless Vampire Killers* (1967, Christopher Komed, Polanski film).

Phantom of the Paradise (1974 cult film by Brian De Palma, songs by Paul Williams) has

THE RYKODISC/MGM REPORT

Massachusetts-based label Rykodisc has signed a deal with Metro-Goldwyn-Mayer Inc. to release soundtracks from the United Artists film and records catalogs. The first albums to come out in the "Deluxe MGM Soundtrack Series" are:

October 14:

Octopussy: John Barry (1983). Same music as the long out-of-print LP and CD.

200 Motels: Frank Zappa (1971).

Chitty Chitty Bang Bang: The Sherman Brothers, orchestrations by Irwin Kostal (1968).

November 4:

Carrie: Pino Donaggio (1976). **It's a Mad, Mad, Mad, Mad World:** Ernest Gold (1963).

January 13:

Across 110th Street: Bobby Womack + Peace, JJ Johnson (1972). Classic blaxploitation soundtrack.

Lenny: Ralph Burns (1974). Film about the comic Lenny Bruce starring Dustin Hoffman. Includes dialogue, underscore, and source music, including "It Never Entered My Mind" (Miles Davis).

Ned Kelly: Shel Silverstein (1970). Songs by Mick Jagger, Waylon Jennings, Kris Kristofferson, more.

Rancho Deluxe: Jimmy Buffett (1975).

Revolution: Mother Earth, Quicksilver Messenger Service, the Steve Miller Band (1968): This is not the John Corigliano-scored movie, but the late '60s hippie film with various rock artists.

This is the first time on CD for all of these titles, except *Octopussy*, which has been a \$250 collectible on disc. *200 Motels* is a lost Zappa opus, and the main reason Ryko was interested

in this catalog, as they specialize in Zappa and related rock.

In the planning stages for 1998 are *Hang 'Em High* (Dominic Frontiere), *In the Heat of the Night/They Call Me Mr. Tibbs* (Quincy Jones), *The Great Escape* (Elmer Bernstein, reissue), *Return of the Seven* (Elmer Bernstein), *The Knack* (John Barry), and *Last Tango in Paris* (Gato Barbieri), among many others.

Because these reissues are being done in cooperation with the studio, they will be loaded with the original film artwork and never-before-seen stills. Most of the liner notes have been by FSM staff writers Andy Dursin, Jeff Bond, Paul MacLean, Doug Adams, and Lukas Kendall, interviewing the composers where possible. Some of the releases will also be enhanced-CDs, featuring film clips and trailers on the CD-ROM parts.

All of the albums are straight reissues of the LPs, with no additional music. (*It's a Mad, Mad, Mad, Mad World* is still the LP re-recording, not the original film soundtrack.) Dialogue has been added to all of the albums—but indexed on separate tracks so it can be programmed out.

There are currently no plans to re-release or expand any of the James Bond soundtracks except for *Octopussy*. All of the pre-1980 Bond albums (everything from *Dr. No* to *Moonraker*, inclusive) are presently tied up in arbitration between MGM and EMI. Until the conclusion of this legal action, nothing can happen. Also included in this EMI catalog are the Ennio Morricone spaghetti westerns like *The Good, the Bad and the Ugly*, and more popular sellers like the *Rocky* films.

The titles being released by

Rykodisc in this new deal should not be confused with the Turner catalog (*Ben-Hur*, *Gone with the Wind*, etc.) presently being released by Rhino. The movie studio now known as MGM was until only recently known as MGM/UA, because it was a merged entity combining Metro-Goldwyn-Mayer Inc. and United Artists. When the studio was gutted by high financiers in the 1980s, its back-catalog of MGM films (but not UA films!) was sold to Ted Turner.

To make a long story short, Turner now owns all 1986-and-before MGM films and soundtracks, in addition to early RKO and Warner Bros. holdings. These are being reissued through Rhino.

Rykodisc, via this new deal with the current MGM entity, will be issuing and reissuing titles from 1987-and-later MGM films not already signed to other labels, and all United Artists pictures, with the exception of those United Artists soundtracks which had previously been released through EMI.

Also, fans might notice that there are no announced titles—yet—of film scores never released on album. This is for two reasons: (1) musician union re-use fees make those projects very costly, and (2) United Artists threw out most of their music masters in the early 1980s, and are missing a ton of stuff. For practical examples, Rykodisc wanted to release Christopher Young's 1995 *Species*, but the re-use was too expensive, and Miklós Rózsa's 1974 *Golden Voyage of Sinbad* (which *did* come out on LP), but there were no master tapes.

See www.filmmonthly.com for regular reports on the Rykodisc series, and to ask your questions about the catalog's contents.

-Lukas Kendall

been released on CD by A&M Records, Canada.

Due in January from Intimita Music is a soundtrack to *The Wizard of Speed and Time* (John Massari). A limited number of test pressings will be available in December. Write PO Box 931493, Los Angeles CA 90093.

The French label Play Time will release in October 2CD sets of music by François de Roubaix and Michel Magne, respectively.

Fox's upcoming musical *Anastasia* (songs by Stephen Flaherty and Lynn Ahrens, score by David Newman) will be out on an Atlantic CD.

New releases from CAM include *Premio Rota*

1996 (Luis Bacalov), *La Dernière Fête/Histoires d'Ombres* (Eric Demarsan), and *The Blackout* (Joe Delia). See <http://www.cam-ost.it>.

Caleb Sampson's score to *Fast, Cheap and Out of Control*, the new film by Errol Morris (*The Thin Blue Line*), will be out on Accurate Records, distributed by Rounder.

The Laurie Johnson CD from U.K. label Castle Communications, comprised of tracks from Pye Records, will be out in November. Johnson has four other CDs coming from PolyGram U.K., compiling his film, TV, show and big-band work.

RECORD LABEL ROUND-UP

CDG

Forthcoming are *Eve's Bayou* (Terence Blanchard score album) and a new album-length concert work by Howard Shore for the London Philharmonic Orchestra and chorus. This latter project is still in the planning stages, so it won't happen for some time.

Don't Miss...

Our Readers Poll of favorites and suggestions. Your input is needed. See page 13!

DRG

Due November is *A Luciano Visconte Double Feature*, a single disc featuring *The Stranger* (1967, Piero Piccioni) and *The Innocent* (1976, Fraco Mannino).

Epic

Due in October: *U-Turn* (Ennio Morricone).

Fifth Continent

Due in late 1997 are *The Night Digger* (Bernard Herrmann) and *The Best Years of Our Lives* (Hugo Friedhofer, expanded), remastered in DTS 5.1 Digital Surround—they will not play on CD players without a DTS decoder.

GNP/Crescendo

Imminent is an album of Hollywood sound effects (prod. Alan Howarth), from such films as *StarGate*, *Star Trek*, *Poltergeist* and more. Planned for November is another volume of *Star Trek: Deep Space Nine* music, featuring Dennis McCarthy's "Trials and Tribulations" and "Way of the Warrior," and probably one more to be announced. (Paramount has nixed the inclusion of the James Bond-spoof episode, Jay Chattaway's "Our Man Bashir," fearing legal repercussions from the Bond people.)

Forthcoming are a *Godzilla* compilation of original tracks, the first U.S. release of much of this music, and *Greatest Sci-Fi Hits Volume 4*, recorded by Neil Norman and His Cosmic Orchestra. (Dennis McCarthy will not be contributing, due to a scheduling conflict.)

Hollywood

CDs for the rest of the year: *American Werewolf in Paris* (November), *Home Alone 3*.

Intrada

Due November 18: *Last Stand at Sabre River* (David Shire), TNT Tom Selleck western, symphonic; *The Rough Riders* (Peter Bernstein), John Milius cable western, theme by Elmer Bernstein; and *The Disappearance of Garcia Lorca* (Mark McKenzie).

Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

JOS

Forthcoming on John Scott's label are his *The Mill on the Floss*, *The Scarlet Tunic* and *The Second Jungle Book: Mowgli and Baloo*.

Koch

Due early to mid-1998 are an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*) and a Miklós Rózsa concert album (cello concerto, piano concerto), newly recorded in New Zealand.

Marco Polo

Three albums in the John Morgan/Bill Stromberg series of re-recordings are scheduled for October and November: Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*; Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes); and Max Steiner: complete *King Kong* (73 minutes). Marco Polo will also issue a low-cost sampler of the existing film albums.

Due early 1998 are the remaining two albums which Morgan and Stromberg have recorded in Moscow: Philip Sainton's *Moby Dick* (1956), including cues not used in the film; and Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, main title march from *The Greatest Show on Earth*. Morgan and Stromberg's next Moscow recording is *Devotion* (Korngold), dedicated to Tony Thomas.

Milan

October 14: *Most Wanted* (Keenan Ivory Wayans film, Paul Buckmaster). November 25 (tentative): *The Rainmaker* (Elmer Bernstein). Milan will be issuing *Lolita* (new film, Ennio Morricone) if the movie ever comes out.

Nonesuch

Due November is Philip Glass's score to *Kun Dun* (Martin Scorsese Dalai Lama epic).

Pendulum

Imminent if not out are *Big Top Pee Wee* (Danny Elfman, CD reissue), *Clash of the Titans* (Laurence Rosenthal, first time on CD), and *Dune: The Original Score* (music as originally conceived by David Paich and Toto).

Play It Again

Due this December is Geoff Leonard and Pete Walker's book, *The Music of John Barry* (from an independent U.K. publisher). Forthcoming are a fourth volume of *The A to Z of British TV Themes*, and a 2CD set of rare John Barry arrangements from 1959-64, *The Hits and the Misses*. See www.auracle.com/pia.

PolyGram

Due October 14: *Swept from the Sea* (John Barry). November 4: *One Night Stand* (Mike Figgis, source cues by Nina Simone).

The U.S. edition of *Event Horizon* (Michael Kamen, Orbital) will be out from London Pop on October 14.

Premier

Due November is *The Manchurian Candidate* (1962, David Amram, first-ever release).

Prometheus

Gone to Texas/Hidden in Silence (Dennis McCarthy) is out; *The Long Road Home* (Lee Holdridge, Holocaust documentary) is imminent. Due mid-October is a score CD of *Warriors of Virtue* (Don Davis).

Razor & Tie

January 20: *What's New Pussycat?* (Burt Bacharach) and *A Fistful of Dollars* (Ennio Morricone), straight CD reissues of the LPs.

RCA Victor

Alien Resurrection (John Frizzell) will be out November 11.

Reel Sounds

This is a new subsidiary of Velvel Records. Out is *The Myth of Fingerprints* (songs plus David Bridie/John Phillips score). Forthcoming: *The Ice Storm* ("I Can't Read" by David Bowie, plus various artists), *Love God* (hard rock plus score by Stuart Gray, of Lubricated Goat), *Somewhere in the City* (John Cale), *Wicked City* (Orange 9mm, Swift and Civ).

Rhino

Two original soundtrack classics of different sorts are due to close out 1997: October 14: *Casablanca* (Max Steiner), including newly discovered outtakes plus dialogue. November 11: *Superfly* (Curtis Mayfield), a 25th anniversary deluxe 2CD set including outtakes, single versions, interviews, radio spots and more.

A Volume 2 is in the works of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen) for March/April 1998. See www.rhino.com.

Silva Screen

Due October 21: *The Cult Files Volume 2* (2CD set). This includes a 4-minute excerpt from Shirley Walker's *Space: Above and Beyond* (TV, premiere release).

Due in Europe in October (early '98 in U.S.): *Robinson Crusoe* ('60s TV show, Robert Mellin, expanded); November: *Phantom of the Opera* (new Carl Davis score to silent film); December: *Nosferatu* (new score by James Bernard of *Dracula* fame for silent German film).

SLC

Now out from this Japanese label are *Thieves After Dark* (Ennio Morricone) and *Upperseven* (Bruno Nicolai). Due October is *La Califfa* (Ennio Morricone) and *Francis Lai: 30 Ans de Musique de Films 1966-1996*.

UPCOMING MOVIES

From now on, we will refer to every sequel as having the subtitle, "The Quickening."

John Barry has walked from another picture: *The Horse Whisperer*. Reportedly the film had been temp-tracked with *The Shawshank Redemption*, and when Barry presented director Robert Redford with his score (recorded in London), the two were too far apart creatively. (This mirrors the earlier replacement of Elmer Bernstein with Mark Isham on *A River Runs Through It*, also set in the Northwest.) Thomas Newman, composer of *Shawshank*, will score *Horse Whisperer* instead.

Danny Elfman has signed a multi-picture, non-exclusive agreement with Disney to write, produce and direct films for the studio. The first project, his directorial debut, has yet to be determined. Elfman's long-time agent, Richard Kraft, will associate produce. Elfman will continue to score films for Disney and other studios.

Shirley Walker's upcoming projects include more episodes of *The New Batman/Superman Adventures* and HBO's *Spawn*, as well as an untitled Disney TV movie with Tony Danza.

MARK ADLER: *Ernest Joins the Army*, *Stanley and Livingston* (Hallmark).

DAVID ARNOLD: *Tomorrow Never Dies* (James Bond, title singer: Sheryl Crow), *Godzilla* (Emmerich/Devlin), *A Life Less Ordinary* (d. Danny Boyle).

LUIS BACALOV: *Polish Wedding*, *B. Monkey*. ANGELO BADALAMENTI: *The Blood Oranges* (October Films, d. Philip Hass).

DANNY BARNES: *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

JOHN BARRY: *Swept from the Sea*, *Goodbye Lover*. STEVE BARTEK: *Meet the Deedles* (Disney).

ROGER BELLON: *One Tough Cop* (d. Bruno Barreto). MARCO BELTRAMI: *Scream 2*.

RICHARD RODNEY BENNETT: *Sweeney Todd* (d. John Schlesinger).

DAVID BERGEAUD: *Prince Valiant* (Paramount), *Wrongfully Accused* (Morgan Creek).

ELMER BERNSTEIN: *The Rainmaker* (d. Coppola). TERENCE BLANCHARD: *Eve's Bayou* (Samuel Jackson).

SIMON BOSWELL: *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

BRUCE BROUGHTON: *Fantasia Continues* (transitions), *Krippendorf's Tribe* (Disney).

PAUL BUCKMASTER: *Most Wanted* (New Line), *The Maker* (Matthew Modine, d. Tim Hunter).

CARTER BURWELL: *Big Lebowski* (Coen Bros.), *Jackal* (Bruce Willis).

EDMUND CHOI: *Wide Awake* (Miramax, comedy).

GEORGE CLINTON: *Mortal Kombat: Annihilation*.

RAY COLCORD: *Heartwood* (Jason Robards).

ERIC COLVIN: *Setting Son* (d. Lisa Satriano), *Incident*

at Dhaharan (Showtime).

BILL CONTI: *Napoleon*.

MICHAEL CONVERTINO: *Shut Up and Dance*.

STEWART COPELAND: *Four Days in September* (d. Barreto), *Little Boy Blue*, *Welcome to Woop-Woop*.

JOHN CORIGLIANO: *The Red Violin* (Samuel L. Jackson, will include original concert music).

CHUCK D (from Public Enemy): *An Allan Smithee Film*.

MYCHAEL DANNA: *Ice Storm*, *The Sweet Hereafter*, *The Gingerbread Man* (d. Robert Altman).

JOHN DEBNEY: *I Know What You Did Last Summer*. ALEXANDRE DESPLAT: *The Avengers* (U.K.).

GARY DeMICHELE: *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

PATRICK DOYLE: *Great Expectations* (d. Alfonso Cuarón), *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

TAN DUN: *Fallen* (Denzel Washington).

RANDY EDELMAN: *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche), *For Richer or Poorer*.

DANNY ELFMAN: *Flubber* (Robin Williams), *Good Will Hunting* (d. Gus Van Sant), *Superman* (d. Tim Burton), *American Psycho* (Bret Easton Ellis novel).

STEPHEN ENDELMAN: *Shakespeare's Sister*.

DOUGLASS FAKE: *Holly vs. Hollywood* (independent). GEORGE FENTON: *Courtesan* (formerly Venice), *Object of My Affections* (Jennifer Aniston).

FRANK FITZPATRICK: *Players Club* (Ice Cube). MICK FLEETWOOD: *14 Palms*.

DAVID MICHAEL FRANK: *A Kid in Aladdin's Court*, *Cosmic Voyage* (IMAX), *The Prince*.

JOHN FRIZZELL: *Alien: Resurrection*.

RICHARD GIBBS: *Music from Another Room*. PHILIP GLASS: *The Truman Show* (Jim Carrey), *Bent*, *Kun Dun* (Scorsese).

NICK GLENNIE-SMITH: *Home Alone 3*, *Man in the Iron Mask* (musketeer movie, MGM).

ELLIOT GOLDENTHAL: *Sphere* (d. Barry Levinson, sci-fi, Dustin Hoffman, February), *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (Dreamworks, horror, also d. Neil Jordan).

JERRY GOLDSMITH: *Deep Rising*, *Lost in Space* (d. Stephen Hopkins), *U.S. Marshals* (*The Fugitive 2*), *Small Soldier* (d. Joe Dante).

JOEL GOLDSMITH: *StarGate* (Showtime), *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

HARRY GREGSON-WILLIAMS: *Liar* (Renée Zellweger), *The Borrowers*, *The Replacement Killers* (Mira Sorvino, Chow Yun-Fat).

LARRY GROUPE: *Storm of the Heart*, *Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion*, *Making Contact*, *Raven's Blood* (d. Molly Smith).

CHRIS HAJIAN: *Chairman of the Board* (Carrot Top). MICKEY HART (from Grateful Dead): *Criminal Intent* (Tupac Shakur).

RICHARD HARTLEY: *Curtain Call* (U.K.), *Victory*.

RICHARD HARVEY: *Jane Eyre* (U.K.). LEE HOLDRIDGE: *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM).

JAMES NEWTON HOWARD: *Devil's Advocate* (Al

Pacino), *The Pastman* (Kevin Costner).

JAMES HORNER: *Titanic* (d. James Cameron, solo vocals by Sissel Kyrkjebø), *Mighty Joe Young*, *The Mask of Zorro* (d. Martin Campbell), *Deep Impact*.

SØREN HYLDGAARD: *Island of Darkness* (thriller, Denmark-Norway), *Skyggen* (*The Shadow*, Denmark), *The Other Side* (action-adventure, d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

MARK ISHAM: *Afterglow* (Nick Nolte, Julie Christie), *The Education of Little Tree* (d. Richard Friedenberg, period film).

ADRIAN JOHNSTON: *I Want You*.

TREVOR JONES: *Dark City* (Alex Proyas), *The Mighty* (d. Peter Chelsom, collaborating with Peter Gabriel), *Desperate Measures* (d. Barbet Schroeder, Michael Keaton), *Lawn Dogs*, *Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett & MacLaine* (PolyGram, d. Jake Scott—Ridley's son).

JAN A.P. KACZMAREK: *Washington Square* (remake of *The Heiress*).

MICHAEL KAMEN: *Winter Guest* (d. Alan Rickman), *The Avengers* (Uma Thurman).

BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier* (d. Mark Pavia).

ROLFE KENT: *House of Yes* (Miramax), *Us Begins with You* (Anthony Edwards).

WILLIAM KIDD: *The King and I* (Morgan Creek, animated).

DANIEL LANOIS: *The Pastman* (original songs for Costner film).

CHRIS LENNERTZ: *The Art House* (parody on independent films; also music supervisor).

JOHN LURIE: *Clay Pigeons* (prod. Ridley Scott).

MADER: *Little City* (Miramax), *The Don's Analyst* (cable movie), *Clockwatchers* (Parker Posey, Lisa Kudrow).

HUMMIE MANN: *The Rescuers Part II* (Paramount), *The Unknown Cyclist* (Lea Thompson), *Broke Down Palace* (d. Jonathan Kaplan), *Black Cat Run* (HBO).

ANTHONY MARINELLI: *God Said Ha!* (Julia Sweeney), *Hacks*.

BRICE MARTIN: *Depths of Grace*, *Eating L.A.*

DAVID MAY: *Shaking All Over* (d. Dominique Forma).

DENNIS MCCARTHY: *Letters from a Killer* (d. David Carson).

JOEL McNEELY: *Virus*, *Zack and Reba* (independent).

GIGI MERONI: *The Good Life* (Stallone, Hopper), *Sinbad* (Richard Geico).

CYNTHIA MILLAR: *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).

MIKE MILLS: *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

PAUL MILLS: *Still Breathing* (d. Jim Robinson, Brendan Fraser).

ENNIO MORRICONE: *Lolita* (d. Adrian Lyne), *U-Turn* (d. Oliver Stone).

MARK MOTHERSBAUGH: *Best Men*, *Breaking Up*, *Rugrats: The Movie*.

DAVID NEWMAN: *Anastasia* (Fox, animated musical).

THOMAS NEWMAN: *Oscar and Lucinda*, *Red Corner*

(Richard Gere).

MICHAEL NYMAN: *Gattaca* (sci-fi future film, w/ Uma Thurman, Ethan Hawke).

JOHN OTTMAN: *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

VAN DYKE PARKS: *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Barney: The Movie*, *Shadrach* (d. Susanna Styron, October Films).

NICHOLAS PIKE: *Warrior of Waverly Street*.

BASIL POLEDOURIS: *Switchback* (d. Jeb Stuart), *Starship Troopers* (d. Paul Verhoeven).

RACHEL PORTMAN: *Home Fries*, *Beloved* (Jonathan Demme), *Legend of Mulan* (Disney animated, songs by Matthew Wilder, music, and David Zippel, lyrics).

ZBIGNIEW PREISNER: *Fairy Tale: A True Story*.

GRAEME REVELL: *Suicide Kings*, *Chinese Box*, *Phoenix* (d. Danny Cannon).

J. PETER ROBINSON: *Jackie Chan's Mr. Nice Guy* (New Line Cinema), *Firestorm* (Fox).

PETER RODGERS MELNICK: *The Only Thrill* (Sam Shepherd, Diane Keaton).

CALEB SAMPSON: *Fast, Cheap and Out of Control* (d. Errol Morris).

PHILIPPE SARDE: *Mad City* (Dustin Hoffman).

LALO SCHIFRIN: *Something to Believe In* (love story), *Tango*.

MARC SHAIMAN: *My Giant* (Billy Crystal).

HOWARD SHORE: *Existence* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

ALAN SILVESTRI: *Mouse Hunt* (replacing Bruce Fowler), *Tarzan: The Animated Movie* (Disney, songs by Phil Collins), *Holy Man* (comedy).

MICHAEL SMALL: *Elements* (Rob Morrow).

MARK SNOW: *Blackwood* (*X-Files* movie).

FREDERIC TALGORN: *Story of Monty Spinnertatz* (German, fantasy).

MICHAEL TAVERA: *Mr. Magoo* (Leslie Nielsen), *Rocket Man* (Disney).

ERNEST TROOST: *Carriers*, *Miracle in the Woods* (Hallmark Hall of Fame).

TIM TRUMAN: *Boogie Boy*.

CHRISTOPHER TYNG: *Bring Me the Head of Mavis Davis* (U.K. black comedy).

NERIDA TYSON-CHEW: *Fern Gully 2*.

C.J. VANSTON: *Edwards and Hunt*.

MERVYN WARREN: *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).

DAVID WILLIAMS: *The Prophecy II* (horror), *Phantom* (Miramax).

JOHN WILLIAMS: *Seven Years in Tibet* (Brad Pitt), *Amistad* (Spielberg), *Saving Private Ryan* (Spielberg).

PATRICK WILLIAMS: *Julian Po* (Christian Slater, Fine Line).

DEBBIE WISEMAN: *Wilde* (film about Oscar Wilde).

PETER WOLF: *The Fearless Four* (German, animated).

GABRIEL YARED: *Les Misérables*.

CHRISTOPHER YOUNG: *The Man Who Knew Too Little* (Bill Murray spy spoof), *Kilornin* (thriller), *The Flood*.

HANS ZIMMER: *Prince of Egypt* (animated musical), *Old Friends* (James Brooks), *The Thin Red Line* (d. Terry Malick).

Sony

Sony Soundtrax will issue a 42-minute score CD to *Men in Black* (Danny Elfman) this November, to coincide with the video release.

Upcoming on Sony Classical: September 30: *Seven Years in Tibet* (John Williams; Yo Yo Ma, cello). October 28: *Liberty!* (PBS documentary,

Mark O'Connor, Richard Einhorn, James Taylor, Yo Yo Ma, Nashville Symphony). November 18: *Titanic* (James Horner).

To be scheduled are *Oscar and Lucinda* (Thomas Newman), *The Red Violin* (John Corigliano; Joshua Bell, violin) and *Mister Kamen's Opus*, a new recording of Michael

Kamen's film themes conducted by the composer. The Kamen CD will come out on Decca in the U.K. in early 1998 and include music from *Highlander*, *Die Hard*, *Robinson Crusoe* (premiere), *Mr. Holland's Opus*, *Don Juan de Marco*, *Winter Guest* (new Alan Rickman film), *Circle of Friends*, and *Brazil*.

CONCERTS

Illinois: November 22

Illinois Phil., Park Forest; *A President's Country* (Tiomkin).

Indiana: October 19

Evansville s.o.; *Twilight Zone* (Constant), *Psycho* (Herrmann).

November 4

South Bend s.o.; *Star Trek TV Theme* (Courage), *The Natural* (R. Newman), *The Generals* (Patton/MacArthur, Goldsmith), *Lawrence of Arabia* (Jarre), *Mission: Impossible* (Schiffrin), *Twilight Zone* (Constant).

Maine: October 18, 19

Portland s.o.; "Moon River" (Mancini).

Massachusetts: November 9

Jewish Chamber Orch., Boston; *Psycho* (Herrmann).

Michigan: November 1

University of Michigan, Ann Arbor; *Vertigo* (Herrmann).

November 2

Southwest Michigan s.o., St. Joseph; *Cocoon* (Horner), *Independence Day* (Arnold).

Missouri: October 30

St. Louis s.o.; *Psycho* (Herrmann).

North Carolina: November 11

Charlotte s.o.; *The Magnificent Seven* (Bernstein).

Oregon: November 8, 9, 10

Oregon Sym., Portland;

Star Wars/John Williams Concert Review

Jeff Bond's review of the August 29 *Star Wars* concert at the Hollywood Bowl (cond. John Williams) is online at the FSM web site. Click on the column for 03_Sep at <http://www.filmscoremonthly.com/fsd.html>

Korngold's Symphony in F# (to be recorded for CD, label not yet announced).

November 14, 15, 16

Memphis Sym.; *Sense and Sensibility* (world concert premiere of 17-minute suite, Doyle).

Texas: October 18

Midland Sym.; *Star Trek TV Theme* (Courage), *Star Trek IV* (Rosenman).

November 11

Dallas Wind Symphony; *Victory at*

Sea (Richard Rodgers). See www.dws.org; this is independent of the Dallas Symphony Orchestra.

December 7

Baytown s.o.; *It's a Wonderful Life*.

Virginia: November 2

Roanoke s.o.; *Twilight Zone* (Constant), *The Addams Family* (Mizzy/Shaiman).

Wisconsin: December 21

Milwaukee s.o.; *It's a Wonderful Life* (Tiomkin).

France: December 7

Orchestra de Chambre Phil., Univ. Chermont-Ferrand; *Psycho* (Herrmann), complete score live to film, cond. Baudine Jam.

Hong Kong: November 2

Hong Kong s.o.; *Mission: Impossible* (Schiffrin).

Bernstein by Bernstein

Elmer Bernstein will conduct a concert of his film music at the Royal Festival Hall, London, on October 16.

Jarre in Valencia

There will be an all-Maurice Jarre concert, conducted by the composer, during the Valencia Film Music Congress, October 19.

Dallas Symphony

The Dallas Symphony will play a ton of film music in their upcoming concerts at Northpark Mall. October 21: *The Raiders March* (Williams). October 23: *Boy Who Could Fly* (Broughton), *Spirit of*

St. Louis (Waxman), *Airplane!* (Bernstein), *Last Starfighter* (Safan), *Highway to Heaven* (Rose), *Air Force One* (Goldsmith). October 24, 25: *Dances with Wolves* (Barry), *Happy Trails* (Evans), *Silverado* (Broughton). November 14, 15, 16: *The Generals* (Patton/MacArthur, Goldsmith), *Tuskegee Airmen* (Holdridge). December 12, 13: *Miracle on 34th Street* (both Mockridge and Broughton), *The Bishop's Wife* (Friedhofer), *It's a*

Wonderful Life, *The Holly and the Ivy* (M. Arnold), *A Christmas Carol* (Waxman), *Home Alone* (Williams).

Doyle, Tiomkin in Seville

The Seville, Spain Film Music Festival will feature a concert of music by Patrick Doyle and Dimitri Tiomkin on November 6, cond. Mark Watters.

Carl Davis in Holland

Carl Davis will conduct the Noord Nederlands Orkest in his new score to the silent film *The Phantom of the Opera* (1925), live to picture, November 7, Groningen.

Ron Jones/Vivaldi Dreams

Ron Jones has organized a Vivaldi Dreams Concert, November 7, at the Pickwick Center in Burbank, CA. The program includes five Vivaldi concertos and two new compositions by Jones, who will conduct the 14-member ensemble. Call 818-845-3902.

Toru Takemitsu Memorial Concert

There will be a tribute concert to Toru Takemitsu (1930-1996) at the Pasadena Civic Auditorium, November 17, with Masatoshi Mitsumoto conducting the Concordia Orchestra. On the program are: "Star/Isle" for Orchestra (1984), "November Steps" for Shakuachi, Biwa, and Orchestra (1967), "Three Film Scores" for String Orchestra, "Family Tree" for Narrator and Orchestra (1992) and "For Toru" by Lukas Foss (1997). Call 818-449-7360; tickets \$15-\$40.

Star Wars in Japan

There will be a *Star Wars* Trilogy concert by the Tokyo New Philharmonic, Shinjuku Culture Center, Tokyo, November 29. The conductor will be Shoitai Kawai, not John Williams as previously announced.

It's a Wonderful Life Recreation

There will be a recreation of the 1946 radio broadcast of *It's a Wonderful Life* this holiday season to benefit the Pediatric AIDS foundation.

The performance will take place at the Pasadena Playhouse for NPR, and be televised later on PBS. Cast will include Bill Pullman, Danny DeVito, Rhea Perlman and Christian Slater, and the 1946 Dimitri Tiomkin film score will be adapted for a small group as the musical backing.

Schiffrin in Barcelona

Lalo Schiffrin will conduct the Orquestra Sinfonica de Barcelona in a concert of film music on January 16, 17; music by Schiffrin, Williams, Mancini, Rota, Theodorakis, Morricone. See www.obc.es/fr_tem.htm.

Jerry Goldsmith's Music for Orchestra

A 1970 concert work by Jerry Goldsmith, "Music for Orchestra," will receive its first public performance in years on March 26 and 27, 1998 (Esa-Pekka Salonen/Los Angeles Philharmonic). Also on the program are Shostakovich: Piano Concerto #2, Mendelssohn Symphony No. 4 and Copland: "El Salón México." "Music for Orchestra" is a dope modern work (approx. eight minutes) placing some of Goldsmith's aggressive *Planet of the Apes* and *Mephisto Waltz* writing in a concert setting. Call 213-850-2000.

McNeely in Scotland

Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert, May 8, 1998.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Please accept my sincere apologies.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

Sony's expanded 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) has finally been approved by Paramount, probably to come out in early 1998. It will be a 2CD set: disc one will have the longer TMP, while disc two is the first CD release of the documentary record *Inside Star Trek*, narrated by Gene Roddenberry, expanded to 60 minutes. Jerry Goldsmith had final approval over what would be added to ST:TMP, which is why it's still going to exclude cool cues like the first meeting with V'Ger and the space station music.

SouthEast

Forthcoming: *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), *Fear No Evil* (Frank LaLoggia, enhanced CD).

Super Tracks

Wishmaster (Harry Manfredini) is imminent. Forthcoming are *First Kid* (Richard Gibbs) and *Dragonball Z* (kids cartoon).

Varèse Sarabande

Due October 7: *Washington Square* (Jan A.P. Kaczmarek). October 21: *Prime Time Musicals*, a new recording of songs from musicals written for television (Porter, Bacharach, Rodgers, Manilow, others), *Lilies* (Mychal Danna), *A Thousand Acres* (Richard Hartley), and two new CDs in the Film Classics series: *The Sand Pebbles* (Jerry Goldsmith) and *Out of Africa* (John Barry, cond. Joel McNeely), both with the Royal Scottish National Philharmonic. November 4: *Starship Troopers* (Basil Poledouris).

Jerry Goldsmith has recorded a new collection of his science fiction scores, *Frontiers*, for release November 4: themes from *Star Trek: First Contact*, *Twilight Zone: The Movie*, *Capricorn One*, *Logan's Run* ("The Monument and End of the City"), *The Illustrated Man* (main title, with vocal), *Star Trek: The Motion Picture* ("The Enterprise"), *Total Recall*, *Damnation Alley* (main and end titles, never before released), *Star Trek: Voyager*, *Alien*.

The next Fox Classics releases will be out in January: *Forever Amber* (David Raksin, 1947) and a to-be-determined musical.

Due 1998 in the Film Classics series (Royal Scottish National Orchestra) are *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely), *The Magnificent Seven* (Elmer Bernstein, cond. Bernstein), *The Great Escape* (Bernstein, cond. Bernstein), *Citizen Kane* (Herrmann, cond. McNeely). The next Jerry Goldsmith recording of an Alex North score will be *Viva Zapata!*

Bruce Kimmel is recording *The Musical Adventures of Cinderella*, a compilation of music from various *Cinderella* productions, including Disney material, for 1998 release.

Virgin

October 21: *Gattaca* (Michael Nyman). November 18: *Spice World* (Spice Girls movie).

Walt Disney

October 14: *Dumbo* (expanded), *The Lady and the Tramp* (songs remixed in stereo), *The Jungle Book* (expanded). January: expanded editions of *Alice in Wonderland* and *Peter Pan*.

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WANTED

William Cannon (2111 NE Bartle Ct, Poulsbo WA 98370; ph: 360 779-2257; wcannon@linknet.kitsap.lib.wa.us) is looking for Danny Elfman items: *Forbidden Zone* (LP, original 1980), *Wisdom* (CD), *Midnight Run* (CD), *Article 99* (CD), and *Dick Tracy* (CD).

Sean O'Neill (110 Nelson St, Ottawa, Ontario K1N 9P2, Canada) is looking for *Where Eagles Dare* (Ron Goodwin) on CD.

Stefan Tischler (31 Jane Street Apt 9A, New York NY 10014; ph: 212-627-8219) is looking for 1 or 2 copies of *Trouble in Mind* on CD.

FOR SALE/TRADE

Roberto Cueto (c/ Embajadores 192 3o, Ext. dcha., 28045 Madrid, Spain; udolfo@mx2.redestb.es) has CDs for auction: *The Witches of Eastwick* (minimum bid: \$250), *Body Heat* (m.b.: \$175), *Jerry Goldsmith: Suites and Themes* (Masters Film Music, m.b.: \$150), *Indiana Jones and the Temple of*

Doom (m.b.: \$100), *Crimes of the Heart* (m.b.: \$75), *Summer Story* (m.b.: \$125), *Suspect* (m.b.: \$75), *Raiders of the Lost Ark* (1st edition on CD, m.b.: \$50).

Wayne Forbes (18 Park Rd, Corrimal, NSW 2518, Australia) has LPs for sale: Australian and overseas pressings. Write for list.

Richard Miller (1713 W Farnum, Royal Oak MI 48067; ph: 313-522-3631) has CDs for sale: *Antarctica* (\$8.00), *Being Human* (\$6.00), *Christine* (\$7.00), *Come See the Paradise* (\$6.00), *Crocacile Dundee* (\$6.00), *Flesh and Bone* (\$7.00), *Hand That Rocks the Cradle* (\$8.00), *The Hard Way* (\$7.00), *Hellraiser* (\$8.00), *Hider in the House* (\$7.00), *Memphis Belle* (\$8.00), *Miller's Crossing* (\$8.00), *Mr. Destiny* (\$7.00), *The Player* (\$7.00), *Pure Luck* (\$7.00), *Roxanne* (\$8.00), *Ryan's Daughter* (\$8.00), *Sleepwalkers* (\$7.00), *Universal Soldier* (\$6.00), *Scrooged* (\$7.00).

FOR SALE/TRADE & WANTED

Jon Aanensen (Konsul Christiansens vei 2, 4616 Kristiansand, Norway) is willing to pay up to \$75.00 for *Bad Dreams* by Jay Ferguson, up to \$75.00 for *Music for Film* (promo) by Jonathan Elias and up to \$35.00 for *Children of the Corn* by Jonathan Elias, all preferably on CD. For sale: *Dreamscape* CD by Maurice Jarre and *Promised Land* LP by James Newton Howard.

Scott Clifford (5655 38th Pl, Vero Beach FL 32966;

scottc@irmh.com) wants *Who Framed Roger Rabbit?* (Silvestri). Available for trade: *The 'Burbs* (Goldsmith).

Nils J. Holt Hanssen (Snøkløkkevn. 15, 1475 Finstadjordet, Norway; nils.holt.hanssen@fellesdata.no) is looking for a copy of *Jane Eyre* (John Williams) on CD. Will buy, or trade for one or more of the following CDs: *Accidental Tourist*, *Tai-Pan*, *Dreamscape*.

Wolfgang Jahn (Auhofstr. 223/1, A-1130 Wien, Austria/Europe; ph/fax: 01143-876-7893) is trying to complete his Varèse and Bay Cities CD collection. Can offer upon request many Italian and Japanese CDs in trade, or will also buy items if reasonably priced. Also has rare vinyl (all formats) for trade/sale. Please send your wants and trade lists.

Chris Shaneyfelt (1920 E 2nd #2208, Edmond OK 73034) has the following CDs for trade: *Cherry 2000*, *Flesh + Blood* (Poledouris) and *SPFM Tribute to Jerry Goldsmith* (ltd. edition). Wanted on CD: *The Witches of Eastwick* (Williams) and *Link* (Goldsmith).

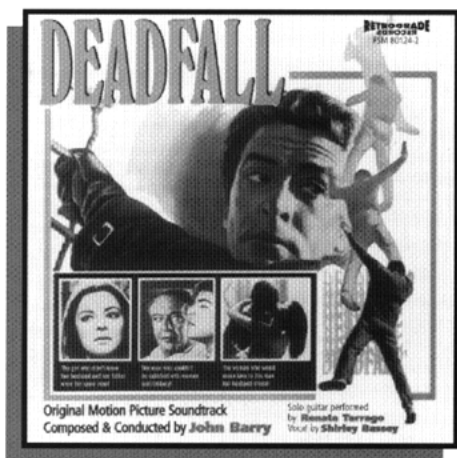
Bill Shepard (17350 E Temple Ave #399, La Puente CA 91744; ph: 626-810-1203) has *Cherry 2000* CD and would like to trade it for a stereo LP of *The Wrong Box* in good condition.

Tom Vogt (3705 Brierwood Dr, Erie PA 16510; ph: 814-899-9685) wants on CD: *A Time of Destiny*, *Black Rain*. For sale on cassette, \$2.00 + p8h: *Romeo and Juliet* (w/ dialogue, Rota), *Baby, the Rain Must Fall* (Bernstein), *Gone with the Wind* (Steiner).

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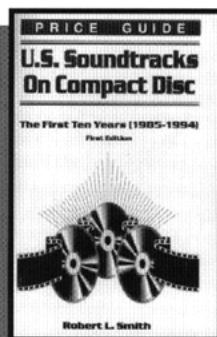
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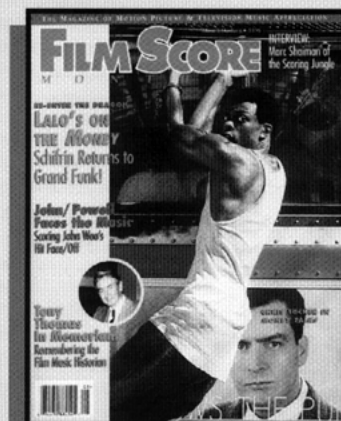
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MAIL BAG

Letters from Readers

CD Auction Backlash

...I'm writing to support the comments by Jay Cox (Vol. 2, No. 3) concerning the proliferation of CD auctions in FSM. At first, I wasn't opposed to the idea of auctions, and I even participated in a few, but I've since changed my opinion. I now consider these "auction-opportunists," in Cox's memorable phraseology, to be a genuine threat to the future of our hobby.

Only a few years ago, CD auctions were almost unknown, at least in FSM, and rare CDs, while not inexpensive, were at least reasonably priced and fairly easy to obtain, either by set sale or from other collectors. Compare this state of affairs to today's FSM, which is filled with CD auctions and reader ads with scarcely a set sale or trade ad to be found. It has become practically impossible to find rare CDs for anything approaching a reasonable price, and the "secondary market sharks" described by Robert Smith (Vol. 2, No. 2) are indeed circling in the waters.

I had hoped that Smith's CD price guide would bring some sanity, but this isn't the case—the few "auction-opportunists" who aren't ignoring the price guide are using it to provide *minimum* bids in their auctions, instead of absolute values. This type of conduct is inexcusable and is creating an atmosphere of mistrust and hostility among the supposed customers. If these people are allowed to continue, they're going to destroy the uniqueness of our hobby and create just another rip-off collector's market—more interested in profit than the actual items being collected.

What can be done about this state of affairs? The solution is simple: since Lukas is the sole publisher of FSM, and claims to support the best interests of those who compose, produce, release and collect film music, let him reverse the situation he is mostly responsible for creating and *stop putting those auction ads in the magazine!* If these people were denied their forum, the problem of "auction-opportunism" would quickly disappear. Let them continue to advertise, but restrict them to set sales or trade offers, and let the official price guide serve as the maximum allowable asking price. That way, Lukas can continue to collect needed advertising fees while at the same time fulfilling a pub-

lisher's responsibility to his subscribers and putting some of these rip-off artists out of business.

I don't feel such a move would be unfair or controversial to readers—after all, Lukas did exactly the same thing to all the bootleg labels not too long ago, and apart from the bootleggers themselves, few people complained. At the time, Lukas explained that he was issuing a blackout condemnation of all bootleg activity as harmful and destructive to all aspects of film music. Surely no one, except for a few disgruntled "auction-opportunists," will argue that these auctions are any less harmful or destructive, and that a publisher has a moral obligation to dictate the contents of his magazine and has the right, if not the duty, to eliminate any aspect of the magazine that contributes to the above conditions.

John Stroud
1607 Gracy Farms Lane
Austin TX 78758

I wouldn't want to ban CD auctions, since many people look forward to them. To me this is not like the bootleg situation, since it deals with the trade of licensed albums, and not outright piracy. Inflated and deflated markets are a fact of life; see Mike Murray's Recordman article this issue for an explanation why the soundtrack CD market is not going to skyrocket as some predict.

In the past 18 months there has been an auction boon, but it's dying down: there's barely a market for "common" discs, and the number of premium items that haven't been reissued (Cocoon), bootlegged, or already auctioned-out are dwindling. If you don't like auctions, ignore them, and rest assured: the market will correct itself.

...The tremendous prices that recent "promo" CDs are receiving is regrettable. Sure, I own some of these CDs, but I would never pay such outrageous sums for most of them. There are some outstanding scores on promos, and it's a

shame that some of us will never hear them apart from the film.

The cheapest way to get these scores is to have someone tape them for you. Sure, the quality is lessened, but you still have the great music.

It's especially striking because the film music released on commercial CDs this year has been terrible. *The Lost World* was barely above par, and a lot of the action films (*Speed 2*, *Batman and Robin*) had terrible scores. One can only hope for the fall with *Alien Resurrection* and *Tomorrow Never Dies*. I'm not holding my breath, however.

Ryan Pominville
628 7th St N
Hudson WI 54016

What People Want

...I've been a fan of film soundtracks since I was a little kid and my father let me hear the *Star Wars* theme on audio tape. I can remember looking forward to Goldsmith's first *Star Trek* soundtrack, and John Williams's *The Empire Strikes Back*, which is still my favorite score. I'm 28 now and have a pretty extensive collection of movie music.

Lately I've noticed that many films have produced not only one CD soundtrack but two. The initial offering is usually comprised of rock, rap, or R&B music, while the second contains the orchestral score. Most of the *Batman* films have done this, as well as *The Saint*, *Space Jam*, *Men in Black*, and both *Crow* films.

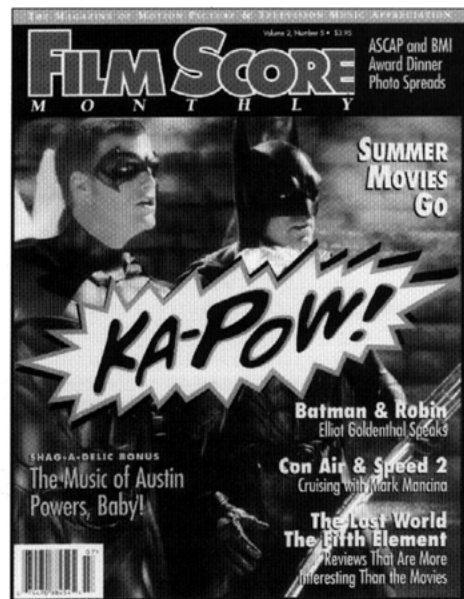
This bothers me because some of the songs on these recordings are not even in the movie they're supposed to be from. They are simply a ploy to get people to buy music that they normally would not. As a result, it is difficult to buy the orchestral soundtrack which has the real movie music on it.

When I went to purchase the *Crow* score by Graeme Revell, the sales lady practically forbid me to buy it thinking that I wanted the Nine Inch Nails version. I had to explain for 20 minutes that although I had nothing against Nine Inch Nails I would rather buy the orchestral version. This was greeted by looks of disbelief by not only the sales woman but from others as well.

Would it not be easier to put all the music on one CD, like *Judge Dredd*,

splitting half the CD on mainstream music and the other half on orchestra? If one CD cannot contain the whole soundtrack then a second one is permissible. The idea of filling a CD with music not heard in a movie seems wrong to me and a waste of disc space.

Derrick King
Bronx, New York



The August 21 Variety had a short article on how recent soundtrack albums are selling, as of mid-August. Consider these figures of units sold:

Space Jam 3.7 million
Men in Black 1 million
Batman and Robin 531,000
My Best Friend's Wedding 363,000
Nothing to Lose 288,000
Hercules 227,000
Spawn 183,000
The Lost World 66,000
Austin Powers 64,000
Con Air 29,000

MIB, My Best Friend's Wedding and Austin Powers have brief score cuts, and Batman and Robin has a cut from Elliot Goldenthal's Batman Forever. Hercules has score as well as songs (it's a musical, duh), and only Lost World and Con Air are pure-score albums. Lost World, incidentally, is being considered a disappointment for MCA.

Basically, we can deduce that song albums, even to dud films, can sell hundreds of thousands of units. Score albums are lucky to crack 50,000 and many won't even get near that.

So, before you say, how dare some record label put out a song compilation instead of the score that people (i.e. us) "really" want, realize what people (not collectors) really do want: songs.

FSM NEEDS YOUR LETTERS!
Respond to a topic here, start your own—anything you want.

Mail Bag
c/o Film Score Monthly
5967 Chula Vista Way #7
Los Angeles CA 90068
mailbag@filmscoremonthly.com

...Let us all get together and write to the great film composer John Barry and get him to release his great score for *Eleanor and Franklin: The White House Years*. The themes he used in this mini-series deserve to be placed on CD.

What an injustice ever to think of remaking *Casablanca*, the greatest cult film of all time. Whoever thought of

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doing this should forget it and let well enough alone. A good example is *Scarlett* which came nowhere near *Gone with the Wind*.

Thank you for the great work you are doing on *Film Score Monthly*.

Albert K. Bender

PO Box 45713

Los Angeles CA 90045-0713

It is not up to John Barry—or any composer, generally—whether his older scores get a release. Film composers do not, in most cases, own the rights to their recordings. I did not hear about any remake of Casablanca, but yeah, it sounds like a bad idea.

Changing Speeds

...While addressing the issue of music tempo and film pacing, Jeff Eldridge (Vol. 2, No. 2) concludes with a curious observation: the tempo of film music fits the film's action, which essentially argues that movie music, to be fully enjoyed, must be enjoyed with the film.

No one can argue that when muzak-oriented arrangers take film music and "process" it for bland mass consumption they effectively kill the music. Yet, many important aspects to pleasurable music listening would be missed if we adhered too strictly to Mr. Eldridge's observation. Surely, listening to Leonard Bernstein's *On the Waterfront* concert suite is a far more satisfying emotional experience than watching the film (with respect to responding to the music). Similarly, the recent Koch recording of *The Magnificent Seven* provides for a marvelous listening experience despite numerous tempi changes.

Too many magnificent soundtracks to less than magnificent films would go unappreciated if we had to sit through the film to value the music. How many times could anyone sit through *Under Fire* to appreciate one of Goldsmith's greatest scores? Indeed, the score cries

out for symphonic arrangement as a guitar concerto.

Another important fact is that many marvelous soundtracks are themselves re-recordings. Henry Mancini's music is often re-recorded as is John Williams's. Yet, they satisfy despite changes.

An unusual aspect of movie music listening is that many films before 1960 have marvelous scores which are muted in the film. Victor Young's *The Tall Men* and *The Unconquered* come readily to mind. Also from that

era, films had much more dialogue, so the music is more difficult to appreciate. Elmer Bernstein's *From the Terrace* and *God's Little Acre* fall into this category, but at least both of these films were made into albums. Unfortunately Victor Young's were not.

One type of film soundtrack does fit Mr. Eldridge's description and that is the through-composed soundtrack. These are rare, but one composer does it with regularity: David Buttolph. See his *Thunder Over the Plains* and *The Burning Hills*, both '50s westerns.

Finally, we must face the issue of loving a soundtrack and never having seen the film. Probably for half the soundtracks I love, I have never seen the film, e.g., Goldsmith's *Legend*, Williams's *Hook*, Edelman's *Beethoven's 2nd*, etc. Given that, how would I even know what were the appropriate tempos?

Despite all this, there are many films that I watch just to enjoy the music. A suite from Max Steiner's *The Searchers* is available on a Silva Screen CD, and while it is great to listen to, I find I must watch the film to enjoy the music. Likewise I'm addicted to watching *Jurassic Park* for the music.

What I'm suggesting is that there are myriad ways to enjoy film music. Undo concern about correct tempi or any other purist notion preclude the many wonderful musical moments available in different formats.

John Francis

8307 Crystal Pointe Lane

Indianapolis IN 46236

Outraged George

...I have a crime to report: The rape of the *George of the Jungle* theme in the live-action movie version of the cartoon.

In press reports, the group "Presidents of the United States of America" have said they had to "update" the classic theme for the '90s. Apparently that meant removing any-

thing remotely clever from the song. For example, they cut the inspired lyric "then away he'll schlep on his elephant Shep, while Thella and Ursula stay in step," with the insipid "And his elephant Shep can fetch a log, he's man's best friend, he's George's dog." It's painful to listen to, almost as excruciating as Eric Serra's mangling of the James Bond theme in *GoldenEye*.

For examples of updating done right, one need only look at the rousing new versions of *The Saint* and *Mission: Impossible* done for the movie remakes. The composers embraced what we love about the original scores while reorchestrating the themes for the '90s.

Recently, we brought back Mike Connors as Mannix in a *Diagnosis Murder* episode and we insisted that Lalo Schiffrin's wonderful theme be used throughout. Unfortunately, our budget being what it was, we couldn't give it the full-bodied orchestration it deserved... but our composer Dick DeBenedictis came as close to the original version as he could within the limitations he had.

If Hollywood is going to revive and remake classic television shows, they should have the good sense and respect not to mangle the beloved themes.

Lee Goldberg

Executive Producer

Diagnosis Murder

Van Nuys, California

Another Satisfied Customer

...Do you really think it your obligation in the name of free expression to let a reader call David Raksin a "slime" in your pages? Your refutation was welcome, but does a pantheon-level composer deserve to have a shocking, baseless epithet like that see print in the first place? You'd have been correct to expunge this—in fact, you abrogated a responsibility in choosing not to.

If Korngold, Steiner and Rózsa were with us, they'd welcome Raksin into their club; as it is, he's the only golden-age composer alive. And for this he gets to see himself vilified? This offense was not in the nature of Fan X writing in to say Composer X is a hack—which may conceivably be a subject for legitimate debate. This was an off-the-wall, off-the-deep-end personal attack. FSM is not a message board, it's a magazine I read in the hope that the sensibility of someone I trust is shaping it.

Ted Naron

633 W Melrose

Chicago IL 60657

Request Line

...When is someone going to issue a CD compilation of the music Bernard Herrmann wrote for television westerns back in 1956 and 1957?

Lud Gluskin, head of the CBS Music Department, commissioned Herrmann to write western cues for the CBS Music Library, and Herrmann responded by presenting the cues in "suites." Not having to keep specific actions or timings in mind, Herrmann was able to compose freely and impressionistically develop full musical ideas. The result, of course, is uniquely Herrmann.

In 1983, Cerberus Records released a pair of LPs which featured the original scores for *Have Gun, Will Travel* and *Ethan Allan*, "The Western Suite," "The Desert Suite," "The Indian Suite," and "Western Saga." This music was used repeatedly not only on *Have Gun...*, but also for *Rawhide*, *Gunsmoke* and even shows as diverse as *Perry Mason* and *The Twilight Zone*.

I would gladly offer up my first-born (he never comes when I call him, anyway) for a CD of this: the grooves in my albums are worn so deep that you could plant potatoes in them. With a multitude of enthusiasts waiting, it's about time that some CD company move its corporate carcass and do something—there's money to be made on this one.

John Carver

10517 Oklahoma Ave

Chatsworth CA 91311

...I understand shooting has wrapped on Clint Eastwood's *Midnight in the Garden of Good and Evil*. Maybe it isn't too late to agitate for our favorite composer to score the film! My vote goes to Elmer Bernstein. *Summer and Smoke* and *To Kill a Mockingbird* are obvious precursors. Mom would faint if she heard me precursing.

August J. Lehe

132 N Court St

Talladega AL 35160

Clint Eastwood is known for having a specific set of longtime collaborators, so expect Lennie Niehaus to be on under-score for Midnight. Eastwood is reportedly gathering well-known jazz artists to perform Johnny Mercer songs as well.

...Has anyone ever seen a copy of the score *Light Years* in any format? It was written by Gabriel Yared, who recently scored *The English Patient*, for the 1988 animated film. It is heavy, if not all, keyboard and I love it. If anyone has

ever seen it or know if it's available please write in.

Shawn Ruland
587 Watercure Hill Rd
Elmira NY 14901

I don't know of any recording for this.

The Knights of Misc.

...One of the most exhilarating soundtracks I've ever heard has just been released on the London label, *Love! Valour! Compassion!* It's a bit short (37:25), but absolutely *fabulous*. It's the experience of a lifetime in sheer melodic bliss! To your readers: don't walk, but run out and snap that one up *fast!*

As for the film, it would have and could have been a lot better if a certain character's portrayal had been *much* different! The same applies to a certain swishy character in the movie *The Fifth Element*. There was simply too much of that character which almost ruined the movie—even for me, a hard-core San Franciscan!

Walter Thomas
633 Post St #451
San Francisco CA 94109

...In your review of Danny Elfman's soundtrack for *Mars Attacks!* (Vol. 2, No. 3), you describe his Martian theme as "ingeniously simple, catchy and driving... Prokofiev on acid." Your colleague Jeff Bond speaks of it as "a brilliantly single-minded march, kind of a 'March of the Psychotic Tin Soldiers.'"

Am I the only one who sees Elfman's Martian theme as merely a more upbeat version of "This Is Halloween" from *The Nightmare Before Christmas*? I love both themes, but there *does* seem to be a strong family resemblance!

Steve Haller
15200 Oak Park Blvd
Oak Park MI 48237

...I purchased the Koch International CD *The Paradine Case*, a compilation of piano concertos by Hollywood composers: Waxman's Rhapsody for Piano and Orchestra from *The Paradine Case*, Herrmann's Concerto Macabre from *Hangover Square* and Alex North's Concerto for Piano and Orchestra with Trumpet Obbligato.

The liner notes for North's work do not refer to any film, and says the second, slow movement was written in 1931, with the other two movements sometime in the 1950s. It adds that the entire piece was reconstructed by Mark McGurty from sketches left by the late

composer, and that this performance by David Buechner with James Sedares and the New Zealand Symphony Orchestra is its recording debut.

This entire piece was used as the soundtrack for the 1956 film *Four Girls in Town*, and was recorded on a Decca LP with Joseph Gershenson conducting, orchestration by Henry Mancini, with Andre Previn on piano and Ray Linn on trumpet. On the soundtrack the music was obviously not in its three-movement form, but the recording had the "Rhapsody for Four Girls in Town" as originally written.

I also note that the March/April FSM refers to the second edition of Jerry Osborne's *Soundtrack Price Guide*, and says that 78rpm recordings will also be listed. I have been collecting soundtracks for over 40 years and list below some 78rpm soundtracks which I have, which so far as I know, have never been recorded on CD. Can some soundtrack enthusiast enlighten me if there are such recordings?

"High Noon" as *originally* sung in the film by Tex Ritter, with instrumental accompaniment directed by Johnny Douglas. This is the version where the famous drum-beat sound was produced on a Wurlitzer organ. Other orchestral soundtracks on 78s include *Strategic Air Command* (Victor Young), *The Private War of Major Benson* (Mancini), *Green Fire* (Rózsa), *Vera Cruz* (Friedhofer), *Proud and the Profane* (Young), *The President's Lady* (Alfred Newman), *The Tall Men* (Young) and *Left Hand of God* (Young).

Vocals: "Six Bridges to Cross" (Mancini) sung by Sammy Davis, "Such Men Are Dangerous" (North) sung by Peggy Lee, "Foxfire" (Mancini) sung by Jeff Chandler, "This Is My Love" (Waxman) sung by Connie Russell, "Marshall of Wichita" (Hans Salter) sung by Tex Ritter, and songs from *20,000 Leagues Under the Sea* and *Man Without a Star* sung by Kirk Douglas.

Philip Coorey
425/10 Havelock Road
Colombo 6, Sri Lanka
philco@sri.lanka.net

The new Osborne guide does list some 78s, although none of the above seem to appear. I don't know of any CD reissues for them, but 78s are outside my field—anybody have any info?

Home Cooking

...Congratulations and respect to John Morgan and William T. Stromberg for

their new CD *Film Noir* (RCA Germany). As I wrote before (Vol. 2, No. 2), I could never understand why there has never been a release of Max Steiner scores for the Warner Bros. films of James Cagney.

Even though there is only one Steiner composition on *Film Noir*; it's *White Heat*, the best of all the Cagney films. I hope that more Steiner/Cagney scores are to come. I am aware of the fact that most of the original discs are lost and that reconstructing these scores is a major undertaking. I hope to meet John Morgan sometime to shake his hand, not just for this release, but also two other CDs of the Universal horror films of Hans J. Salter.

Regarding those Salter scores, I was disappointed that while Morgan and Stromberg re-recorded a more definitive version of *House of Frankenstein*, my personal preference was for the second half of that first release, *The Ghost of Frankenstein*. The sound on the *House/Ghost* disc was magnificent, but the recording was way too slow. [Uh oh, better see John Francis's letter. -LK]

Then I did something by accident that made a re-release, for me anyway, not needed. I was fooling around with my laserdisc machine and noticed that it had a "Karaoke" function. Then I tried an experiment: I put in the Marco Polo CD of *Ghost of Frankenstein* and changed the key four pitches. In recording this, I used an Alesis ADAT recorder which can slow down or speed up a recording considerably. In this case, I recorded it slowed down 300 digits on the ADAT and played it back on a plus-100 digits, recording this onto a two-channel DAT recorder.

The results were fantastic. I now have the Marco Polo recording, with its magnificent sound, in its original key, but sped up almost exactly to match Salter's original recording. Anyone with a slight knowledge of digital technology can understand how this was done. If there is anyone out there who has any similar digital recordings that are too slow or fast, they can be sped up or slowed down in the same manner.

J.D. Smith
KUSF-FM
San Francisco, California

If I understand this correctly, J.D. used this technique to make a recording of Ghost of Frankenstein from the too-slow Marco Polo album that was at the proper tempo, but not at an altered pitch. Um, well done!

READER POLL

It's time for some completely statistically flawed sampling of readers' likes and dislikes. Please participate!

Clip or Copy the Following

(there's only an ad on the back)

- (1) Age (optional) _____
- (2) Approximate size of soundtrack collection _____
- (3) Favorite Soundtrack of All Time. (up to 5 nominations accepted)

- (4) Favorite Film Composer of All Time. (up to 5 nominations)

- (5) Favorite Soundtrack Since 1990. (up to 5 nominations)

- (6) Favorite Film Composer Since 1990. (up to 5 nominations)

- (7) What soundtracks currently not available, or only available on promo or bootleg CD, would you like to see on legitimate CD? (up to 5 nominations)

- (8) What suggestions do you have to improve *Film Score Monthly*?

Respond (new deadline!) by Nov. 1:

Jack J. Bailey
1724 NE 54th
Portland OR 97213
JJBailey@compuserve.com

CD AUCTION

Auction will close on Friday, November 14, 1997 at midnight. All trades will be considered as bids. Call or write for more info.

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92845-3006, USA
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Accidental Tourist J. Williams
Alfred Newman, Film Music of
(Varèse Club, Ltd. #d)
Apollo 13 (orig. promo) J. Horner
Burbs, The (Varèse Club, Ltd. #d)
J. Goldsmith
Christopher Young Vol. 1
(promo)
Cliff Eidelman, Selected Film
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Mack, The W. Hutch
Obsession B. Herrmann
Pino Donaggio Symphonic
Suites (Varèse Club, Ltd. #d)
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Criterion's Story of *Brazil* in America

Nothing is as important to the Laserphile as his own home-entertainment happiness, so listen to his suggestions for recent film music-related laserdiscs.

by ANDY DURSIN

As it seemingly happens each year, the powers-that-be in the laserdisc world have decreed that the autumn months will provide the year's biggest releases. Already a wealth of exciting titles have been announced for the fall harvest, but before we head into the deluxe box sets of the third and fourth quarters of 1997, let's take a look at some of the recent releases to hit the streets.

Brazil

Criterion, \$149.95

It has been called the greatest laserdisc ever produced, and even if you're not a fan of this lavish 1985 Terry Gilliam fantasy, there is much to savor in this gigantic five-disc set, as interesting as the movie (if not more so) for its comprehensive supplemental material.

Gilliam's whacked-out, black-comic sci-fi extravaganza was the object of major controversy for several months before its actual release. Universal, the film's U.S. distributor, decided not to release Gilliam's original version of the film for fear that the high-budget picture wouldn't be commercial enough to attract a wide audience. Clearly, Universal expected a film along the lines of the filmmaker's earlier, surprisingly successful *Time Bandits* (which will be coming out in a deluxe Criterion edition in October or November), but what they got was an odd duck of a movie, an adult parody of a Technological Society Gone Wrong, filled with imagination and plenty of hot air as well.

Thinking that there was possibly a popular movie buried somewhere within Gilliam's 142-minute opus, Universal recut the film to 94 minutes, using alternate scenes (and deleted footage), and ending on an upbeat final note light-years away from the sober finale of the real film. Just as they did with Ridley Scott's *Legend* (this was the same regime of MCA executives, led by Sid Sheinberg), Universal totally botched the director's original intentions (though Scott's reluctance to stand up for *Legend* didn't help it any), obscuring the film's point beyond all measure.

Fortunately, while Universal waited to release *Brazil*, Gilliam waged his own war against MCA in the trades, which might have contributed to the L.A. Film Critics presenting *Brazil* with their "Best Picture" prize in 1985. The subsequent immense pressure forced the studio to scrap plans for releasing their bastardized cut, and enabled Gilliam to win a rare

victory against the industry. Universal ultimately issued Gilliam's *Brazil*, eleven minutes shorter than the director's European version, to theaters in the winter of 1985, concluding the lengthy dispute between filmmaker and the studio system that has since become part of Hollywood legend.

The intriguing behind-the-scenes story forms the basis of Criterion's presentation of *Brazil*. First, the actual movie has been recut once again by Gilliam, running 142 minutes, and smoothing over some plot holes through restored footage (most of which comes from the European version, which has never been seen in the U.S.). Next, several documentaries have been included, ranging from the inventive *What is Brazil?* 30-minute film, to a video profile of the picture's well-documented production history provided by movie critic Jack Mathews, who wrote the excellent, out-of-print hardcover book *The Battle of Brazil*. In addition to a running commentary from Gilliam himself and a wealth of additional supplements (outlining the film's outstanding production design by Norman Garwood and effects), there is also the entire 94-minute "studio version," which originates from Universal's syndicated TV edit. Here you'll find the changes that MCA wanted to impose, which David Morgan succinctly points out in his blow-by-blow commentary.

The "studio version" rearranges footage, clarifies plot points, includes alternate takes, and utilizes a few deleted scenes in creating an entirely more comic, Monty Python-esque assembly of *Brazil*. Also notable in this version are the changes in Michael Kamen's score, which comes off as bubblier and less menacing than the soundtrack that appears in the finished film. Large sections of Kamen's music were taken out (most noticeably the more dissonant parts), hinting at Universal's original plan of replacing the entire score with rock music, à la *Legend*. Thankfully, that did not

happen, as Kamen wrote one of his finest film scores, which he discusses in a 10-minute interview. The composer was allowed six to eight weeks to work on his *Brazil* score, which utilized—initially much to Kamen's chagrin—Ary Boroso's frothy musical ditty "Brazil" to express the dream world of Sam Lowry, the film's bewildered protagonist. For other sources, Kamen notes that Gilliam liked Strauss waltzes and his *Dead Zone* score, both of which can be heard in early workprint clips interspersed in the interview. Even more revealing is how the publishing company that owns Boroso's tune took their share of royalties from the song's use in the film, ultimately crediting Kamen with more original music than he thought he wrote!

Naturally, you can tell that this edition of *Brazil* offers both Gilliam fans and the casual movie-buff a treasure trove of behind-the-scenes riches. But perhaps most interesting is how the passage of time seems to have tempered even Terry Gilliam's thoughts on the arduous process of getting *Brazil* released. From time to time, the director expresses sur-



Katherine Helmond and Jonathan Pryce in *Brazil* (1985), restored on laserdisc by Criterion. Above: Terry Gilliam at the time.

prise at the take-no-prisoners attitude he displayed, and essentially says that he never would make *Brazil* the same way now (if at all). Maybe it comes down to the fact that *Brazil*, while containing a unique and powerful vision of an overly bureaucratic society, too often goes overboard in getting its point across. The film works best in bursts of Python-like comic sim-

plicity, but surrounds those choice moments with overdone special effects and other, equally self-indulgent scenes. It all goes on just a reel or two too long.

Love it or hate it, Criterion's *Brazil* documents one of the biggest entertainment stories of the 1980s, preserving a thrilling underdog-fights-the-system story that may never be rivaled for its behind-the-scenes tension.

Supercop

Criterion, \$49.95

The American repackaging of Jackie Chan's

Hong Kong actioners continued with last year's underwhelming box-office performer *Supercop*, the U.S. edition of *Police Story III*.

It's interesting to note that Chan, known for his trademark acrobatics and engaging sense of humor, has not been well-served by the first U.S. batch of his films: *Rumble in the Bronx* eliminated much of the comedy from Stanley Tong's movie, creating a more violent revenge thriller in its place. While *Supercop* is more faithful to its original version, the movie is fairly lazy (the dialogue sequences go on forever), and saved only by some great action scenes

involving Chan and his cool, kung-fu kicking counterpart Michelle Khan (who undoubtedly got her "Bond Girl" role in *Tomorrow Never Dies* thanks to this performance). The stunt-laden finale almost makes it worth sitting through; it's amazing and breathtaking in the best Jackie Chan tradition.

Criterion's laserdisc includes all of the scenes excised from the U.S. version, subtitled in their original Cantonese soundtrack, which runs on an alternate audio channel throughout. In a surprising occurrence, Joel McNeely's mostly-synth score for the American version is so much

DVD Arrives! The Witches of Eastwick

The original Warner Bros. CD to *The Witches of Eastwick* came out in 1987 and is long out of print. For slightly less than it would cost you to acquire this CD today, you can now purchase both the film on DVD, with the complete score isolated on an alternate audio track, and probably a DVD machine to play it on. The film is finally available letterboxed (as in his *Mad Max* movies, director George Miller uses the widescreen format to its full potential) and the disc also contains the original trailer, production notes, and background on the cast, including a few screens of information about John Williams.

Here is a breakdown of the music on the isolated score tracks, and how it compares to the CD content and sequencing. The music tracks on the DVD are in 5.1 stereo, synched to the film (i.e. there are long silent stretches) and fade up and down depending on the mix in the movie.

00:00:15 Main titles: "The Township of Eastwick" cue (track 1 on the CD) in its entirety. (2:38)

00:02:53 Source music: Jane conducts a grade-school band ("America the Beautiful"). (:31)

00:03:56 Source music: Jane conducts same band, same song in concert. Felicia's singing is omitted. (:50)

00:12:53 First half of "Daryl Arrives" (track 7) accompanies Daryl's arrival in Eastwick. (1:37)

00:18:27 Unreleased bit of music as shop-owner tries to recall Daryl's name. (:30)

00:18:57 Source Music: The string quartet, minus Daryl's loud snoring. (1:32)

00:21:59 Unreleased cue as everyone suddenly remembers Daryl's

name and Felicia falls down the stairs. Continues through Alex's arrival at the Lenox mansion. (1:55)

00:25:17 Source music: Classical piece as Daryl and Alex lunch. (2:41)

00:30:46 "The Seduction of Alex" (track 4). (2:33)

00:33:20 Source music: Jane practices her cello. (:13)

00:33:33 Unreleased cue, transition to Felicia in hospital. (:27)

00:34:38 Unreleased cue, "Witches" theme as Felicia starts to flip out, Sukie arrives. "Seduction" theme as Felicia senses Sukie's presence. (2:34)

00:37:12 Source music: Jane and her cello until Daryl arrives. (:29)

00:41:39 Source music: Daryl and his violin. (:16)

00:44:23 Source music: More cello, Daryl joins in on the piano (1:11); segues to...

00:45:34 Unreleased cue, bombastic piece accompanying the seduction of Jane. (:38)

00:47:24 Source music: Classical music heard when Sukie and Alex arrive to play tennis. (1:30)

00:50:18 "The Tennis Game" (track 8) (2:35) segues to...

00:52:53 "The Seduction of Sukie" (first part of track 6). (2:58)

00:55:51 Source music: "Nessun Dorma" from the opera *Turandot* during the ballroom scene. In the film, Williams's music (track 6, "The Ballroom Scene," middle section) is replaced with opera and this is what's on the score track. It would have been nice if they had let Williams's cue run on the alternate track for comparison, although it would have required editing. (1:21)

00:57:15 Tail end of "The Ballroom Scene" (track 6). (1:17)

00:59:50 Source music: Church choir, "Lead on O King Eternal," cut off by Felicia. (:57)

01:01:23 Unreleased cue: Felicia is removed from the church. (:50)

01:02:27 Source music: Hymn continues. (:33)

01:03:01 Source music: "Eine Kleine Nachtmusik" (Mozart) performed by high school band (sounds awful). (:19)

01:04:04 Source music: Same band, same Mozart, plus witchcraft (sounds better). (1:19)

01:09:40 Unreleased cue, same as start of "Have Another Cherry" (track 9). (:47)

01:11:16 "Have Another Cherry" (track 9)—no doubt John Williams's proudest moment of film scoring. (3:18)

01:16:03 Unreleased cue, the witches argue and cause the earth to open up. (:39)

01:16:51 Unreleased cue, creepy music as Daryl calls Alex. (:40)

01:20:47 First part of "Daryl Rejected" (track 10). (1:22)

01:23:42 "Maleficio" (track 3). (3:20)

01:32:12 Unreleased music as Alex makes up with Daryl, leads into second half of "Daryl Rejected" (track 10). (3:14)

01:35:59 Second half of "Daryl Arrives" (track 7) as witches put their plan in motion.

01:37:21 Unreleased reprise of the last cue. (:21)

01:37:56 "Daryl's Secrets" (track 5), includes sound of Daryl whistling part of the "Dance of the Witches" theme. Cue is shortened to fit the scene and is cut off abruptly when Daryl enters the church. (2:16)

01:40:51 Start of "Have Another Cherry" (track 9) is tracked in. (:37)

01:43:39 A few unreleased bars

lead into "The Ride Home" (track 11). (3:29)

01:47:24 "The Destruction of Daryl" (track 12); contains significant chunk of unreleased music as Jane falls over the banister and levitates back up. Cue has been edited to fit the scene as well. Although there is music for it on the CD, the scene itself runs unscored for 30 seconds near the end until the women notice Daryl's deformed floating face. (3:07)

01:50:59 Tail-end of "The Destruction of Daryl" (track 12) segues into the first part of "The Children's Carousel" (track 13). (1:02)

01:52:44 Source music: Fidel at the piano. (:41)

01:53:25 The second part of "The Children's Carousel" (track 13) concludes the film. (:47)

01:54:13 "End Credits" (track 14) shortened to fit the film. (3:37)

Guide to the Witches: Jane = Susan Sarandon, Sukie = Michelle Pfeiffer, Alex = Cher.

Overall, the original CD contains the lion's share of the music. There are only 10 minutes or so of unreleased Williams here, and it's mostly transitional and repetitive cues. The recording in the film appears to be the same as the one on the CD, so there is not the shock to the system fans experienced with *E.T.* upon realizing that our beloved album consisted mostly of very different re-recordings.

Unfortunately, only a few of the new DVDs have isolated scores, two of the others being *Beetlejuice* and *Mars Attacks!* Warner Home Video plans another Elfman/Burton collaboration, *Pee-Wee's Big Adventure*, for Christmas. With any luck, isolated scores will soon become the rule rather than the exception.

-Peter Koenig

more restrained than the original Cantonese musical accompaniment that you would think someone other than an American wrote it. Whereas the original score sounds like an old Nintendo game, McNeely's serviceable music is relatively unobtrusive, taking a back seat to an expansive Dolby Digital soundtrack that is much more elaborate than the Cantonese mix. It is intriguing to see the differences in sound editing and use of music between the two versions, though with the failure of two subsequent Chan releases in the U.S. (including *First Strike*, aka *Police Story IV*, and the six year-old *Operation: Condor*), perhaps the Jackie Chan mini-craze has already seen its moment in the sun domestically.

Patton

Fox Video, \$89.95

Of special interest to film music buffs is this splendid new transfer of Franklin Schaffner's 1970 *Patton*, starring George C. Scott. Isolated under the documentary about the film on side four is the complete, original Jerry Goldsmith soundtrack, as restored by frequent soundtrack album producer Nick Redman. Especially in comparison to the new Varèse Sarabande recording, conducted by Goldsmith in what sounds like an airplane hanger (aren't there trumpets in this score?), the original soundtrack is a stunning, vibrant piece of work. The echoing trumpets were produced with an "echoplex" gizmo, a tape-delay box which put the overlapping triplets at the fore of the music, and not way off in the distance. Hopefully, Varèse will release this new master in their Fox Classics series of original soundtracks.

As an extra bonus, Redman and Fox have tacked on rehearsals of the trumpet echoplex sessions, which were held separately from the orchestral sessions and later overdubbed, so you can hear the echoplex pedal kicked after a flubbed take, and the various studio banter. Although the jacket bills the music as being isolated on the digital tracks and the documentary soundtrack on the analog, the two are flipped on the actual disc. Fortunately, the music still sounds fine via the analog channels.

The documentary will be of note to soundtrack aficionados as it features a section on Goldsmith, newly interviewed for the project. Goldsmith reveals that he was originally slated to work on *Beneath the Planet of the Apes*, the second *Apes* movie, when Schaffner persuaded the Fox brass to assign him to *Patton* instead. On the downside, the documentary includes an appearance by Oliver Stone (IBM's you make the call: filmmaker or nut?), who informs us that Nixon ordered significant Vietnam offensives based on viewing *Patton*. Great.

Upcoming News and Notes

As a sign that DVD is not the sign of the apocalypse for laserdisc owners, MGM/UA has

seemingly announced more LD titles in the past couple of months than they did all of last year. Included in their upcoming LD batch are Deluxe Collector Editions of *Thelma & Louise* (\$49.95, September 3) and *Logan's Run* (\$69.95, October 1). *Thelma & Louise* features Ridley Scott's audio commentary and Dolby Digital sound, while *Logan's Run* offers commentary from Michael York and director Michael Anderson, stills of deleted scenes, two production featurettes, an *American Cinematographer* (1976) reprint, a new digital transfer, and Dolby Digital sound.

Other MGM remastered titles include the Brando version of *Mutiny on the Bounty* in Dolby Digital (\$49.98, September 24) and even *Yes, Giorgio* (\$39.98, October 8), for the Three Tenors fan in all of us. Unfortunately, their planned letterbox edition of Richard Lester's *Juggernaut* (\$39.95) has been delayed, with no new date announced.

The Criterion Collection's upcoming releases include Deluxe Editions of *The English Patient* (\$99.95, October), *Crash* (\$49.95, September), *The Last Temptation of Christ* (\$99.95, fall), and the long-awaited laser premiere of Nicolas Roeg's *Walkabout* (\$49.95, September/October). Each film will feature audio commentaries, with all releases except *Walkabout* featuring the company's customary extensive supplements. Criterion will also add to their roster of Terry Gilliam films with deluxe editions of *Time Bandits* and *Monty Python's Life of Brian*, both due out November/December.

New Line/Image's Special Edition of *Austin Powers: International Man of Mystery* (\$39.95, late October) will feature audio commentary, deleted scenes, trailers, and other goodies.

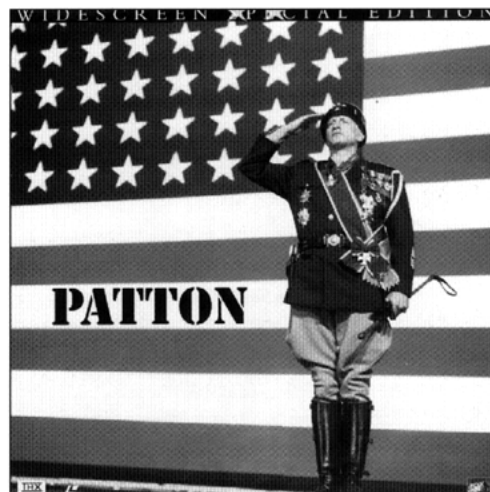
Disney's Deluxe CAV edition of *The Hunchback of Notre Dame* (\$99.95, October) will feature extensive supplements, including deleted Alan Menken songs. Disney will also finally issue a letterboxed edition of *Sleeping Beauty* on September 17 (Deluxe CAV Edition, with extras, \$99.95; movie-only CLV edition, \$29.95). The 1959 feature was one of the few animated studio titles to be filmed in an anamorphic widescreen process (Super Technirama 70), and this will represent the first time that many viewers will be able to see the picture in its original aspect ratio. Hopefully we'll be able to see *Lady and the Tramp*, which was shot in Cinemascope, in letterbox format one day as well.

Star Wars Comes to Laserdisc

In a major coup for the laserdisc industry, 20th Century Fox has decided to make their *Star Wars Trilogy* Special Editions available exclusively for the high-end laserdisc market—not DVD. The three films are now on VHS as a limited-edition set (available for 97 days from the time of their late August release), retailing

for \$49.98. The THX, Dolby Digital laserdisc set (4102985) will be available November 5 for \$124.95 (\$99.96 at pre-order prices) for a period of two weeks (after which time no more sets will be pressed), featuring five CLV discs containing all three Special Edition films, all of which will be housed in a "handsomely collectible box."

The movies will not be issued separately, and although one side was rumored to feature sup-



plemental material, nothing has been officially announced. However, any viewer expecting bonus excised footage (i.e. the Biggs Tatooine scenes) is advised not to hold his breath; the massive 1993 "Definitive Collector's Edition" THX CAV box set (\$250, now out-of-print) featured an adequate-but-disappointing supplemental section consisting of trailers, behind-the-scenes FX footage, still-frame photographs, and brief interviews with various ILM people (including Lucas from an older PBS special!). If this set is undertaken with the same hype, the movies will look fantastic but the supplements will not be worthy of a galaxy far, far away.

DVD Update

Warner Home Video, one of DVD's big proponents, is also one of the few DVD manufacturers to provide supplemental material (albeit only on the audio end) along the lines of a decent deluxe laserdisc release [see sidebar]. The majority of releases from other labels continue to simply issue the same laserdisc transfers onto DVD, without even adding trailers.

Meanwhile, some studios are still hesitant about releasing titles at all on DVD. MCA/Universal has jumped on the bandwagon... sort of. Look for pan-and-scan versions of *Flipper* and *The Shadow* (no, I'm not kidding) as part of their six DVD releases expected by Christmas. Hurry! Get in line now!

Next Issue

A look at Criterion's *Shine*, their mammoth edition of *Evita*, and *Walkabout*, with an acclaimed John Barry score that has never been officially released.

Curtis Hanson and the Secrets of *L.A. Confidential*

The director of the '50s police drama talks about his use of source music and Jerry Goldsmith's score.

Interview by JEFF BOND

Director Curtis Hanson has gradually worked his way up to the Hollywood "A" list of directors, largely due to the success of the thriller *The Hand That Rocks the Cradle* (1992) with Rebecca DeMornay. He has a good pedigree in the suspense genre with the seamy, pre-*Basic Instinct* psychological thriller *Bad Influence* (1990) and the surprisingly effective Hitchcock homage *The Bedroom Window* (1987), which was hobbled only by the concept of putting Steve Guttenberg in the shoes of a character Cary Grant might have played.

Hanson's previous high-profile project was the Meryl Streep action film *The River Wild* (1994), which began his association with composer Jerry Goldsmith. Where projects like *The Hand That Rocks the Cradle* and *The River Wild* often lead directors down the slippery slope into blockbuster hack work, Hanson has used his clout to make a real movie, the '50s police drama *L.A. Confidential*. Hanson and writer Brian Koppelman collaborated on the screenplay, adapting James Ellroy's elaborate novel about corruption, racism, and the beginnings of tabloid journalism in 1950s Los Angeles, and the script bears more relationship to Hanson's earlier screenwriting work on films like Samuel Fuller's *White Dog* (1982) and the brilliant little Canadian suspense caper *The Silent Partner* (1978) with Elliott Gould. "I say with confidence that *L.A. Confidential* is for any *Silent Partner* fan," says Hanson.

The director was unusually involved in the use of music *L.A. Confidential*, taking a broad collection of '50s pop tunes and applying them to the film almost as a Greek chorus that comments on the action. Sometimes the juxtapositions have an icy brilliance, as when a montage of brutal gangland killings is underscored with Betty Hutton's performance of "Hit the Road to Dreamland." Jerry Goldsmith's tough, 'lean score to the film, one of his best dramatic works of the '90s, is represented only by a couple of cuts on the Restless Records album, but in this case the importance of the songs to the film can't be overemphasized. Goldsmith's score features some subtle echoes of his earlier *Chinatown* and *City Hall* work (there's a similar use of timpani), but here his dark piano motifs and tautly drawn string writing builds suspense, emphasizes the vigilante aspect of L.A.P.D. operations and lends dramatic power to the unchecked, vengeful detective Bud White, well-played by New Zealand actor Russell Crowe. Crowe and Australian Guy Pearce recollect a young Gene Hackman and Dean Stockwell at work, and Hanson's staging of the film's climactic shootout ranks with some of the screen's toughest and most suspenseful gun battles. It's a film that never talks down to its audience, and the decision to avoid the obligatory Bruce Willis-type casting turns the picture into something truly unique: a cop film in which you can't predict the ending.

Jeff Bond: How much research did you do on the music in the movie? I assume that you haven't produced other albums or assembled music for a film like this before.

Curtis Hanson: In terms of research, in a sense I've been researching *L.A. Confidential* all my life, because I grew up here and I knew the city well. I've always been interested in music, and this was an opportunity to tap into things that I've liked for a long time.

JB: So you were familiar with a lot of the songs already?

CH: Yes. And it was a matter of saying, okay, I like the feel of this but the song's not perfect, and looking for something that would work better on a character or thematic level. I've always been very involved in music in my movies; on *The Hand That Rocks the Cradle* there was a Gilbert and Sullivan song, "Poor Wandering One," that became the basis of not only the score of the movie, but it was also the theme for the family, and ultimately taken over by the character that Rebecca DeMornay plays. And in *The River Wild*, a few weeks before going on location I happened to go to a place called McCabe's, which is a performance venue, and saw a performer there who sang "The Water Is Wide." As I listened to it, it not only seemed to fit the river aspect of the movie, but also to fit the relationship between Meryl Streep and David Straithairn, in the way that it described this situation: "Give me a boat that two can row," etc. And that became the basis of Jerry Goldsmith's score, and I actually worked it into the movie, having a character play it on a violin as they're going past him.

JB: Like Deliverance.

CH: Yeah. They're kind of going past the point of no return, and there's this beautiful song that's very sad.

JB: I know Maurice Jarre was on *The River Wild* originally. Was he using that same theme in his score?

CH: Yes, although not to the same degree that Goldsmith did. His score got tossed due to the studio. With music there's always a certain amount of pressure because it's something everyone can have an opinion about. Whereas they may be more reticent about expressing their opinion about the writing, on the music they feel free to say I like that or I don't like that and kind of chime in.

JB: It's also the last thing that gets done.

CH: Yes, it's definitely the icing on the cake. Although on *L.A. Confidential* it was the opposite, because just like on those other movies only to a significantly greater degree, I was putting the music together way before we started, to the point where in fact, when we shot a number of scenes where music would ultimately play I actually had the songs they were playing for the actors so they could get the feel of what they would be like. So for instance, when Russell Crowe goes to speak to the Dudley

Smith character played by James Cromwell, I had the Chet Baker song "Look for the Silver Lining" playing, supposedly coming from the juke box. And there's a pivotal scene in the movie where Jack Vincennes, Kevin Spacey, is sitting at a bar. This scene comes at a point in the movie where Spacey's character has been Mr. Cool and sort of has the world on a string, but gradually you realize that little by little he's lost his soul. There's a point in the movie where he's seated at a bar looking in the mirror, and you get the feeling of Dorian Gray looking at his own reflection, and Kevin does it brilliantly. And for counterpoint, Dean Martin is sort of the touchstone of this character; we hear him singing "Christmas Blues" early on for Kevin's character, and here Martin is singing "How Do You Face the Sunshine," which is beautiful counterpoint for his character, sort of optimism turned to ashes.

JB: Did you wind up getting all the songs within the running time of the movie, or are there songs that play in the end credits that just appear on the album?

CH: No; everything that's on the album is in the movie. Not necessarily in its entirety; certain songs you may only hear for 20 or 30 seconds. But there's nothing just heard in the end titles. The songs are all used dramatically in the picture.

JB: I saw a movie last night which I think showed how songs are more typically used in movies these days, which is, you hear maybe a song during the opening, pretty much nothing else until the end titles, then you hear clips from 20 songs that have nothing to do with the movie but will be all over the soundtrack album.

CH: Yeah. I don't like that; what else can I say? I love music, and movies to me, when they're really good, are musical in the way they flow, the flow of images is musical. Which is why when the movie's good, you can see it over and over again, because long after you're familiar with the plot and that part of the viewing experience goes away you can get into the rhythm of it. To use music in that kind of way is not adding to the movie.

JB: Yeah; you have the best of both worlds here because it serves a function in the movie and it also works well commercially, and it introduces people to music they haven't heard before.

CH: The thing I was trying to do on that level, because some of these songs were obviously different versions of songs that could be used, but I for instance was deliberately using Lee Wiley, because she's a favorite of mine who most people don't know in the slightest. She's somebody who jazz aficionados and musicians like a lot, but to the general public she's a complete unknown, and I thought this was a great opportunity. Because I not only think she's terrific but I get to introduce her to everybody. On the instrumentals, the goal was to try and on the one hand serve the themes of the characters,

and on the other to create a kind of southern California sound, that would mirror what was actually happening then. Now it's obviously selective, it's not the total of what was happening then, but I got into this whole kind of west coast or Pacific sound that was epitomized by Jerry Mulligan or Chet Baker, which was fun because while people may know them, they don't know them in the context of the time and place. I even cast a couple of musicians who looked a little like Jerry Mulligan and Chet Baker; we dyed their hair and so on. And the D.A. played by Ron Rifkin at a party actually introduces them. Now this is something that only an insider would get, but they played at a club called the Haig, and the D.A. says, "You've heard them at the Haig; now here's the hottest quartet in town, Jerry Mulligan with Chet Baker." And they actually played, in a very long scene, the entire "Making Whoopee" and a whole lot of "Lady and the Tramp," both of which happen to serenade what's going on in the scene very effectively.

JB: Did you always intend to use Goldsmith on the movie?

CH: Yes.

JB: Were you involved in the decision to get him on *The River Wild*?

JB: Yes. I was not in favor of dumping Maurice Jarre's score, but when they came down and said it was going, my response was, well, if that's the case, we have to get Jerry Goldsmith because the score was very important to that movie and it needed to be done very fast.

Jerry was someone I wanted to work with over the years. First of all I couldn't afford him. I met him while I was working on *Bad Influence* and we talked about that film and he was very intrigued. I think he would have done it for less than his normal fee, but the scheduling didn't work out. I've been a fan of his forever, he's really great, and I thought for this movie, the negative about Jerry is that he did *Chinatown*. Most people would go, "Well, get the guy who did *Chinatown*." But I was very much trying to steer away from the Raymond Chandler of the '30s and '40s *Chinatown*, and have the score use the source music to do the period, which was kind of the swinging '50s, and have the score just play the emotions and not do the period.

Jerry is very gifted obviously, and there was the nice little coincidence that I wanted a theme for this TV show, and Jerry had done that TV show, *The Line-Up*. *The Line-Up* was

one of the movies—he didn't score the movie, but he did the TV show—and serendipitously, the Don Seigel movie *The Line-Up* was one of the movies I showed all my collaborators. So Jerry seemed the right choice, despite the fact that he'd done *Chinatown*. *Chinatown* is obviously one of my favorite scores; it's just brilliant. But *L.A. Confidential* is very, very different from *Chinatown*. Where people are drawing



Top: L-R: James Cromwell, Russell Crowe, Curtis Hanson and Guy Pearce on the set of *L.A. Confidential*. Bottom: Kevin Spacey.

that comparison is because the plot is very dense. One of the great things about *Chinatown* and Jerry's score is that it's told so singularly from the point of view of Jake Gittes, and Jerry's score kind of sucked you into that and pulled you along in a very dream-like way. *L.A. Confidential* is very different in that we don't have the singular point of view of the classic detective story, and Jerry's music is used very differently. But Jerry lived in L.A. more or less all his life and he gets it. So he was very eager to do it.

Some people say, "Why L.A. at that time?" Why did I choose to do this story? Because this was something I initiated and co-wrote the script with Brian Helgorn. This was the time when the dream of L.A. was literally being bulldozed to make way for all the people who were coming here in pursuit of that dream. So I wanted the music to reflect that; on the one hand, that sort of optimism and boosterism that was going on, and on the other hand the reality that our characters are going through. •

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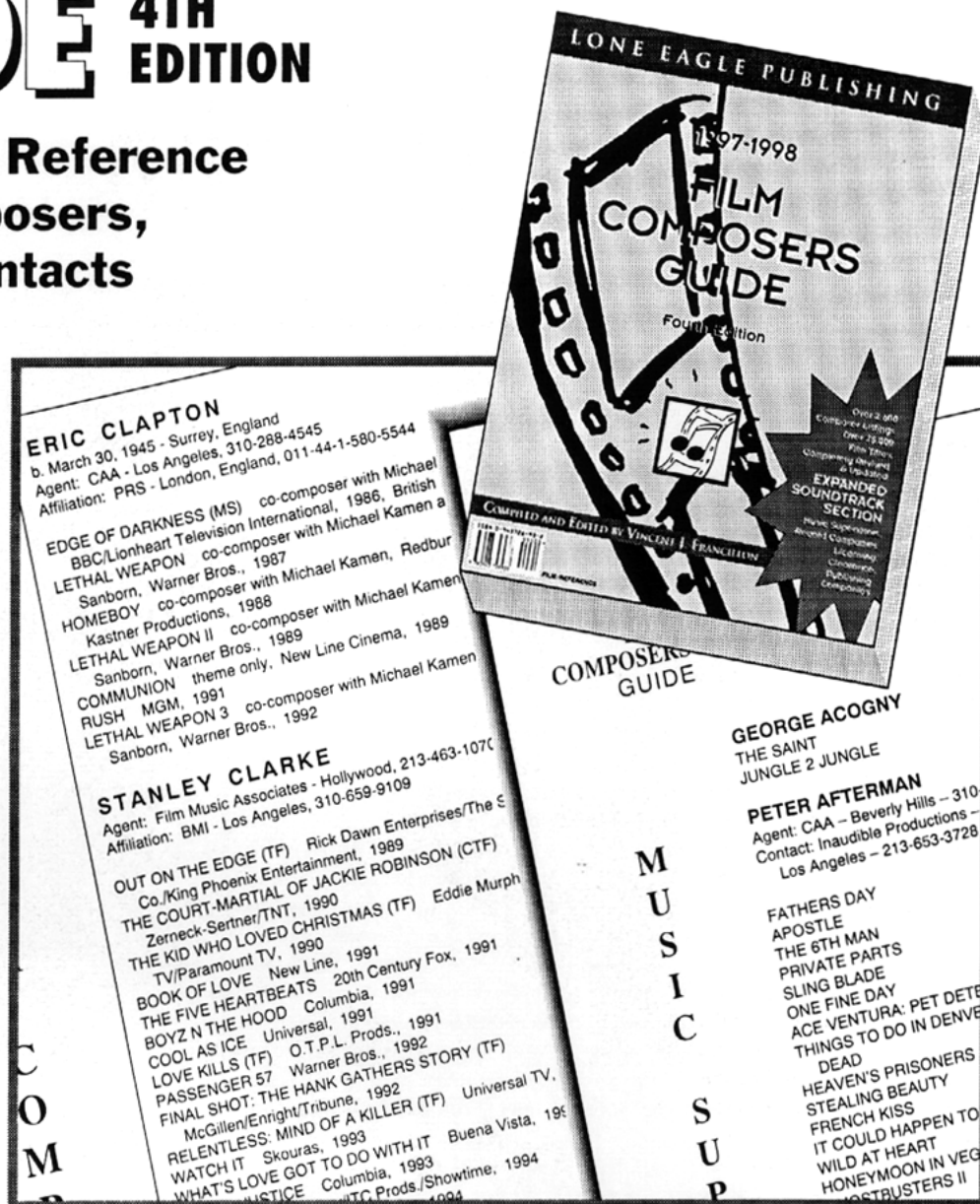
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Int. Hans Zimmer's Windowless Studio

Lukas Kendall turns on his tape recorder, assuming that this interview was to be about Hans Zimmer's latest project. Zimmer starts the first of many cigarettes. Media Ventures music editor Adam Smalley enters as well.

Lukas Kendall: Can you tell us something about *Peacemaker*?

Hans: But Jerry is starting to credit people who have written for him.

Lukas: But I don't know of any instance where he had uncredited ghostwriters.

Hans: Didn't he do that on *Star Trek*?

Jeff Bond: Yes, Fred Steiner [on *Star Trek: The Motion Picture*].

Lukas: And on *Outland* Morton Stevens wrote the ending fight.

Hans: Because I ran into Jerry in London while we were doing *Peacemaker*, and he's finishing one thing or another, and then by the next week he's finished with *Star Trek*.

Lukas: Ghost and the Darkness. The story was that he was going to do *Star Trek*, something happened on Ghost and the Darkness so he had to go and kill another week on it, and didn't have enough time for *Star Trek*.

Why people give you shit is that you are something new: more than one person is writing a film score, which is something that hasn't really been done since the days of Universal, where you have Henry Mancini and someone else writing a horror score.

Hans: If you look at the credits on *Alien*, it's like composed by Jerry Goldsmith, conducted by Lionel Newman.

Lukas: But Lionel didn't write anything.

Hans: Still, there's that mark there, "Jerry wasn't allowed to conduct his own score."

Jeff: Lionel conducted a lot of the Fox scores.

Lukas: There are several stories with that: one that he [Goldsmith] was exhausted, another that it was union issues dealing with London. The other is that he wanted to sit in the booth and hear the balance of electronics. On *Star Trek: The Motion Picture* [which Newman also conducted part of, in Los Angeles] it was the first time he was piping in the blaster beam.

Hans: The thing that keeps creeping into the magazine about this place [Media Ventures] is that it's a "factory." That's the word used.

Jeff: I think I'm guilty of that.

Hans Zimmer: I wouldn't mind talking about why the magazine keeps slagging my stuff off.

Lukas: Yeah, well, we were dreading this moment but we knew it would come. You go first.

Hans: Okay, well, why am I given hell for things I am not even guilty of? Like *The Rock*, which your magazine called another horrible Hans Zimmer score. Why doesn't Nick Glennie-Smith get the heat? It was sort of his score.

Lukas: I think on that one specifically, word had gone out that it was a Hans Zimmer score for whatever reason, and it was producers you had worked with before. Just from the experience of having this magazine and this website, I know how people repeat information that gets spread around, and it's interpreted as accurate.

Hans: Yeah, but you print it.

Lukas: Yeah, and I get shit for it.

Hans: All right, good. But that's the whole thing I was referring to, that it came out of here [Media Ventures]. What does that mean?

Lukas: Well, what you've done has never really existed in film music for any length of time, as far as writers collaborating—

Hans: Ghostwriters have existed.

Lukas: Ghostwriters have definitely existed and you're unusual in that you say, "He did write that." Whereas people over the years have gone, "Well, so-and-so never added a note..."

We have different generations of film score nerds. The oldest generation thinks Alfred Newman is the greatest composer ever, then you have the people who think Jerry Goldsmith is the greatest, John Williams is the greatest. To these fans, film scoring is a tradition of people working on a piano in their homes, alone.

Hans: Yeah, but the new *Star Trek*, didn't Joel McNeely...?

Lukas: Well, Joel Goldsmith, his son contributed to *First Contract*. He [Jerry G.] has always done scores in ten days or three weeks; this is the first time he's actually said, well, this guy will write 20 minutes and receive credit.

Part of it for me is a style thing, in that I'm more of an old-school person, and you represent more of what contemporary scoring is becoming. Part of me is reacting against that. I don't know how much of *The Rock* was yours—

Hans: I just want to say, categorically, the CD of *The Rock* stinks.

Zimmer Takes Aim...



...at FSM! Peace Talks Follow

by Lukas Kendall & Jeff Bond

Composer Hans Zimmer and our fearless FSM critics square off in the aesthetic showdown of the century. What will they say next?

Jeff: Actually, I was going to say I enjoyed the music more after hearing it apart from the film. A lot of the stuff that is done musically I like, it's something I have to get used to stylistically.

Lukas: We're the old guys saying, "What's this rock and roll shit?"

Hans: Yeah, but why a factory? Why are we described like that?

Lukas: It just seems that these movies are

agent and said he couldn't have his name in the opening credits over a piece of music that I had written, so would Sam [Schwartz] please insist that I take this credit.

But the point was, I was happy to get Nick started in his career. My whole joy is, if Mark Mancina does *Speed*, I get to go to the premiere without having to work on it, and it's fun because here's another composer, for better or

there's no bloody music in the fight in *Rocky*!

Jeff: I know people were disappointed because the villain wasn't impaled.

Hans: We used to have that in the movie.

Lukas: By the way, these movies, they're two hours long and they have an hour and fifty minutes of music.

Hans: At least. John [Powell] had two hours in *Face/Off*.

Hans Zimmer: The thing that keeps creeping into the magazine about Media Ventures is

pumped out in a factory-like manner, with 30 guys who have machine guns in them—

Hans: But if you look at my career, that's probably the minority of the stuff I've done.

Jeff: Don't you think that you have defined the style for contemporary action pictures?

Hans: For better or worse, yes.

Lukas: With *Black Rain* and *Backdraft*.

Hans: But *Backdraft* isn't rock and roll.

Lukas: But it has the same sort of muscularity.

Hans: Well, there was a girl in it occasionally [laughs]. I mean, *Crimson Tide*...

Lukas: You're the first person ever to say publicly, I don't have time to write this score, so this other guy is going to write some of it and I'll supervise.

Hans: That's actually the wrong perception. You know what it is? I got a break because a film composer [the late Stanley Myers] gave me a break, and when I came here nobody gave anybody a break. So Jay [Rifkin] and I set this place up not as a factory, but as, okay, this week you're my assistant and next week you're doing your own movie.

I gave a class at UCLA and left at the end knowing that nothing I said mattered, whatever anybody says doesn't mean anything: you have to do it to learn it. And I do think you should get credit for what you have written.

Lukas: I agree.

Adam Smalley: There's a lot of non-credited ghostwriting going on. I grew up in L.A., I'm Jack Smalley's son, I'm from a musical family; my brother is an orchestrator, Scott Smalley. Hans said something years ago: why is it just these four composers doing all these movies? And it's true. Those four composers hire ghostwriters. I saw what happened on *The Rock*; Hans came in and he saved it.

Rock On

Hans: *The Rock* wasn't supposed to be my movie. It was Nick [Glennie-Smith]'s movie and Jerry [Bruckheimer] didn't like the tunes. It had nothing to do with Nick's sense of writing or his caliber as a composer, it's just Jerry didn't like it. I came in and wrote—I was the ghostwriter! I wrote some tunes for it which kind of became the main themes. I said I don't want a credit on this; this has nothing to do with me, this is not my movie. And then Nick phoned his

that it's a "factory." That's the word used. I set this place up not as a factory, but as, okay, this week you're my assistant and next week you're doing your own movie.

worse, suddenly doing big movies. So okay, Mark's stuck a little in the action stuff. [laughs]

Lukas: Do you like action movies?

Hans: I liked *Crimson Tide*. I think *Broken Arrow* was a disaster.

Lukas: I hated that, I couldn't believe it.

Hans: And that, by the way, was not a typical action score. I was poking fun at it, with that main theme! Nobody could take it seriously.

Adam: What a great thing, though, working with John Woo.

Lukas: But that's what amazed me; it was even worse than *Hard Target*.

Hans: I didn't see that. John asked me not to see it. I hear it was horrible. You know why I did *Broken Arrow*? It sounds so stupid, but I did it because every action movie started to sound like what I had been doing. After a while, this is not against Mark Mancina or anyone else, everything started to sound like *Black Rain*. I wanted to do *Broken Arrow* so I could reinvent the form; I did it once before, so I thought I could do it again.

Lukas: Do you think you did it?

Hans: No. No, it didn't work.

Lukas: I think you've created something that will be around, if not indefinitely, then for the foreseeable future.

Hans: *Black Rain* was a disaster for me, because the score I had written was the score I wanted to write, and the producer hated it, because to him it wasn't an action score. He wanted whatever action scores had sounded like before that. So I got very, very close to getting fired. There was one moment in fact that it got so bad, people at Paramount were shouting at me so much that I fainted.

Adam: You were physically exhausted, too.

Hans: Yeah, but *Black Rain* was difficult because no one had done that kind of thing before.

Jeff: Did you win out and get what you wanted?

Hans: Yes, I stuck to my guns. There was a little I had to change at the end; there was a famous moment where I was told that the end wasn't enough like the fight in *Rocky*. Well I got the video out for *Rocky* and listened to it and

Lukas: We were watching *Black Sunday*, from 1977. There's a long chase, a guy's chasing a terrorist in the streets, and there's no music. It goes on for like ten minutes. We're being assaulted by music now.

Hans: I think people don't have the courage to let things play in silence. I used to have a rule: I would never work with the director who did *Willow*. [Jeff and Lukas laugh] But I forgot who the director was, so I got on *Backdraft* and was talking to Ron [Howard], and I told him how I always said I will never work with the director who did *Willow*, because the music starts at the beginning and stops way past bedtime.

Lukas: See, you've created something that is able to give directors what they want even though they shouldn't have it.

Hans: I fight about it, too.

Lukas: You've created this environment where you've got synthesizers, and you've created this music that's very pulsating, that hits you almost more than you hear it. It never used to be that they could say, "Jerry, we want you to do this movie from beginning to end and do it 14 different ways." He'd say, "No, I'm going to work on this for six weeks and then you'll hear it and I'll make changes if needed." Now you can preview it with these synths; you've given them an inch and they've taken a mile.

Hans: Well, I'll give you two scenarios. One is *Peacemaker*, where I changed maybe five bars. I wrote exactly what I wanted to. So, even though it was previewed by Mimi [Leder, director] and Steven Spielberg, there weren't any changes because I was pretty vocal about what I wanted to do. The other scenario is *Crimson Tide*, where we spend seven days arguing about the choir, actually just one section of the movie. Jerry and I were going back and forth, occasionally Tony [Scott], and there were fierce arguments. They got so bad that at one point Jerry's wife said, "Can you guys just calm down, because Jerry's not getting any sleep." The

point is, it wasn't just Jerry telling me what to do, it was all of us trying to find a solution. Jerry might be the producer but he hires me because I have an opinion. I'm not a musical secretary; I don't know how to do that.

Lukas: Is *Peacemaker* as heavily scored as these other movies?

Hans: Yes.

Adam: We actually looked for spots to have silence. We did a bridge scene, a chase with a whole lot of action, and it was temped with *Crimson Tide*—it was temped with everything that was a legacy of what had come before this. That's the problem with doing these recruited audience tests.

Hans: Have you seen *G.I. Jane*?

Lukas: Apparently it sounds like you.

Hans: I haven't seen it, I haven't heard it, but Justin, my assistant, came in the other day and said it sounds exactly like you, and I thought, "Oh my God, I hope people don't think I stole *Peacemaker* from *G.I. Jane*." And then I had to stop myself and say, "Hold on, I did *Crimson Tide*, and that's what everyone is copying." It used to be *Black Rain*, now it's *Crimson Tide*.

I really did try to draw that thing at least; *Crimson Tide* isn't an action score because it's not really an action movie, it's two people shouting at each other.

Lukas: Is that influenced at all by Hunt for Red October?

Hans: No, other than that we both used choirs. It was a quick short cut to Russia, and I can't even remember *Hunt for Red October*. I remember there was a choir at the beginning, and I don't know if it appeared again, but I remember thinking this is great, the choir, the Russians, the Russians, and then we cut to the Americans and the choir is still going, and I thought, "Wait a minute guys, you just like this music. This has nothing to do with filmmaking." In *Crimson Tide* I used it in exactly the opposite way: we never see the Russians, I just wanted it to be in

Lukas: I think the unusual thing is, Max Steiner would do a traditional score with more than an hour of music. Ennio Morricone will write 20 minutes of themes and record them so they can be floated throughout the movie. Jerry Goldsmith will write like a 40-minute score for a two-hour movie.

Hans: I hate short cues, I hate the music coming in and out. I'm always thinking how I can sneak the music in, so I can make the entrance invisible.

Lukas: I think that's part of your success with filmmakers.

Hans: I think my success with filmmakers is because I try to understand film. I'm first and foremost interested in film. People always say, "Why don't you do a concert piece, why don't you make a record?" I'm not interested in making records, I'm interested in making films. I just happen to be doing that part of the filmmaking process.

The other part of it is, like the old-fashioned guys, I try to write a tune. I think you've got nothing if you don't have a tune. You can write the most marvelous textures in the world and if you don't have a tune it won't go anywhere.

Lukas: We like textural scores.

Hans: I like some of them, but I don't know how to say what I'm trying to describe without a melody. I mean, I don't think you can say *Thelma and Louise* has a tune, it's just a fragment of a tune with all the songs in there. There's no big motif or theme. But I need to have at least four good notes that I can hang onto—not necessarily for a character, but for the movie. *Crimson Tide*, there is a tune.

Lukas: We've heard it in many movie trailers.

Hans: So why is that? *Backdraft* is a perfect example of that trailer shit, where Ron Howard

for *Backdraft*. I kept saying, don't get used to it, don't get married to it. What they did was, they made this teaser with no dialogue, just music, just me plonking around on the piano. It was pretty embarrassing but that became the main theme, the brothers theme.

Every time I get a movie it's inevitably got *Crimson Tide* or *Backdraft* up the wazoo, temped onto it. So first of all you have to go,



In *The Peacemaker*, Zimmer gave the most sympathetic theme not to the heroes (above), but to the villain.

"Well, I did that one, let's do something else." What do you think happened after I did *Rain Man*? That's what Ridley wanted in *Black Rain*, for me to do that *Rain Man* thing. I said, they're completely different, they just have the word "rain" in the title! It's a battle all the time.

The Trauma of the New

Lukas: Richard Kraft said in *Listening to Movies* [by Fred Karlin, Schirmer Books] that *Rain Man* is good because it doesn't sound like the ten scores that came before it—it sounds like the ten scores that came after it.

Hans: That's the problem. *Black Rain* sounded like the hundred scores that came after it.

Lukas: People respond to it because it can have a visceral impact.

Hans: Yeah, but it's my aesthetic, and when people rip it off, I think it sounds horrible.

Lukas Kendall: You're the first person to say, I don't

have time to write this score, so this other guy is going to write some of it and I'll supervise. We feel like you're sponsoring the Hans Zimmer sound produced by other composers.

their heads the whole time.

Lukas: Do you feel you reinvented yourself with *Crimson Tide*?

Hans: Have I reinvented? You know, describing it is sort of impossible. I mean, Jeff doesn't think I score in a traditional way, and I think I do score in a traditional way.

Lukas: Well, you score in a more European way.

Hans: Probably. And part of my problem is that the Max Steiners don't mean anything to me. I'm not familiar with that approach.

got inspired by a bit from *Black Rain*. He just shot some fires and put *Black Rain* behind it, and then he knew what he wanted to do with the movie. The whole trailer for *Backdraft* was always going to be based around this thing from *Black Rain*.

What happened was, *Ghost* and *Presumed Innocent* both used *Black Rain* in their trailers, so suddenly I had re-copies in the *Backdraft* trailer. I literally wrote the trailer in like under five minutes, and that became the main theme

Lukas: We do too. And we feel like you're sponsoring the Hans Zimmer sound produced by other composers.

Hans: No. And I'd like them to write things that I would never write. Jeff Rona doesn't write anything like me.

Lukas: It can be confusing to people who are not familiar with current, synthetically created music because you confuse the method by which the music is created with the style. [With Media Ventures composers], the second people hear a

certain synth patch they recognize it.

Hans: That's the other thing; my patches! But you don't give Jerry Goldsmith a hard time for using the same orchestra as John Williams.

Lukas: You use the same gear.

Hans: Exactly, the same sounds travel. Okay, I'll mention a really horrible movie: *The Fan*. That has nothing to do with anything that I've written before.



Nicole Kidman, George Clooney and director Mimi Leder on the set of *The Peacemaker*.

Lukas: I listened to that 20-minute suite [on the TVT CD] and I actually thought it was pretty interesting.

Hans: I started getting this stuff from people saying it sounded like Nine Inch Nails. And I was like, sorry guys, I was doing this long before Nine Inch Nails was doing it!

Lukas: Did Jeff [Rona] write cues for that?

Hans: He did do one, but that was my own personal joke. If Jeff writes anything for the Scott brothers, it has to be something with water and people drowning. He did a movie for Ridley [White *Squall*] where everyone drowns. I brought him in [on *The Fan*] because there was water and the Scott brothers.

Lukas: It's hard to tell who does what because of how the credits read.

Hans: The tunes are mine. I would leave *The Rock* out of it. That should have been Nick's credit, he wrote the score.

Jeff: The *Rock* is a lot of what we react to because it's such a visible movie.

Hans: Well, I wrote two tunes for it, and they happened to play them a lot.

Lukas: When people complain about stuff like *The Rock*, this is what they're talking about: it's not a Hans score, it's not a Nick score, it's just this thing that comes together somehow. It's very indiscriminately paced, the album's a mess, and people think, this is a movie that Jerry Goldsmith could have done himself without these other people.

Hans: Well, I actually doubt they could have done it. Let me give you a history of *The Rock*. I think that writing action music is an easy thing to do; I assume that anybody can do it. I didn't want to do *The Rock*, I had no time at all. Nick

was going to do it, and with the way they were cutting, there was no way one person could do it. So they got in all these other people who shall remain nameless. There was one person who came in who had worked with Spielberg on television or something, who said he could write eight minutes of music a day. After eight days, he hadn't written three minutes. They would be working on one little stretch of film, a couple of minutes, and they just couldn't write the cue!

Jeff: Everything in that movie, though—I think it's one of the first real AVID nightmares where it's edited like a machine gun.

Hans: It wasn't even about that. Stylistically people couldn't fit into the movie because they didn't have the balls to fit into it. I kept hearing cues that were like this little

thing that was too scared to be heard.

Jeff: It's like the dial that goes to "eleven." Everything is turned up to eleven.

Hans: But what's amazing is that I thought anyone could do this. It turns out very few people can, because very few people have the balls to go and make a decent noise against all those sound effects and cuts. You need to know what to hit and what not to hit because you have a thousand cuts going. Jerry Goldsmith has done his share. *Total Recall*, for instance. Loads of percussion, loads of things going on, loads of synths. Is it a bad score? I don't think so. I think it's a great score.

Lukas and Jeff: So do we.

Hans: And he's basically using the same devices I'm using.

Lukas: But he doesn't.

Hans: He is using an orchestra, synth and drums.

Lukas: In *Total Recall* in particular, which was prior to *Air Force One* his last big action score, it's so intricate, and even when you have things that are primarily color-based, it was very structured, so that even when there are things exploding there are internal things working.

Hans: And you don't think I do that?

Lukas: Not all the time.

Hans: Oh yeah. I do.

Lukas: We're not accustomed to hearing it, then.

Hans: There's not a note or an idea that doesn't have a subtext.

Jeff: The way I perceive Goldsmith, his action cues are in most cases very linear. He starts something and keeps building so there's a sense of direction, and he keeps adding layers. Do you feel like you're doing that or hitting things more individually in the scene?

Hans: I don't do it in a linear way because for

me the whole thing is about subtext. The only way you can do an action movie is to ignore the action as much as possible. Or give the action to something on the side, the percussion. What goes on musically... *The Lion King* stampede, for example, where I'm setting up the idea that this is an action piece at the beginning with the rhythms, and it turns into a requiem. It's set up at the beginning with the Ligeti-type voices and then the drums.

Jeff: I liked *The Lion King*; I hate the Disney animation bandwagon, but that struck me as different.

Hans: But if you take *Broken Arrow*, there wasn't a chance to write something as good as that.

Lukas: You're talking about your style playing to the subtext, and we're saying we appreciate certain movies where the subtext is deliberately avoided, like *Capricorn One* or *Total Recall*. For me *Total Recall* is playing memories or something, but it's never really playing the emotions of what Schwarzenegger is going through.

Hans: *Broken Arrow* does exactly that; it never plays the emotion of a character. Subtext is not necessarily playing the emotion for me. Mythologizing a scene is subtext, too, for instance.

Lukas: Your subtext was making fun of the character.

Hans: Not exactly that. The subtext was to make the guy cool in a way.

Lukas: I actually did part of the liner notes to that album, and when I saw the movie I was horrified, because what you did worked. It made that guy cool, and then he shoots four people in the chest. I got nauseous while these college kids were going yeah, fuck him!

Hans: But then I never saw myself as someone who has to judge the character; I hate that. You'll probably hate *Peacemaker*, because the villain has the most sympathetic theme. *Crimson Tide* is a hard job because you can't make anyone the villain; there is no villain, other than maybe war is the villain. That wasn't the point. It was sort of, the faulted hero is more interesting.

If you really want to talk about subtext in *Broken Arrow*, what I did by making him cool was making him juvenile. Not grown up.

Jeff: I think that goes over the heads of the audience in most cases.

Hans: The audience isn't going to understand it until they grow up and they don't go see that kind of movie anymore. It's no more than little kids playing with guns. They grow out of it.

Jeff: I see that as part of the aesthetic of the style you've created, which is part of the style of current action films where the heroes are photographed and scored as the coolest people in the world, and the audience is supposed to buy into that. And they do. We're just annoyed at the movies and the way the music plays into that.

To Be Continued Next Issue!

Marco Beltrami
has made a quick
splash on the horror
scene with scores
to *Scream*, *Mimic*,
and the upcoming
Scream 2.

S C R E A M A W A Y

Marco & Mimic

by DOUG ADAMS

"It's just for strings"
is Marco Beltrami's dress-
ing down of "Slow Tango," the
piece that *Mimic* inspired him to write.

It wasn't originally intended to be part of
the score, and it wasn't on the list of things that
director Guillermo Del Toro and Miramax
asked Marco to compose. It was just a piece
that, during the process of scoring *Mimic*, he
felt like adding to his roster. And of course, the
composition is just for strings.

What kind of composer does something like
this? Who decides halfway through a project to
write an extra piece inspired by the film even if
it'll never see the light of day?

Marco Beltrami is a relative newcom-
er to film music. A native of Long
Island, New York, he received his
masters degree from the Yale School of Music in
1991. "I was working on concert music and dif-
ferent commissions and things were going fair-
ly well. I had some large orchestral commis-
sions, some international pieces that were
played." Marco's eclectic musical style was
influenced by his composition teacher at Yale,
the late Jacob Druckman. "But, I have to say
my influences were very varied. I would find

individual pieces where I found little pieces of
true inspiration and genius, and that's what
would be interesting to me. In fact, to me the
Jamaican band leader is just as important as
the German scholar. My interests were to come
up with a music that was American, because I
felt that all of our classical or concert music in
this country was based on a European tradi-
tion. Even people like Aaron Copland and
Leonard Bernstein, while they had a lot of
American influences in them, their music was
based on a European tradition.

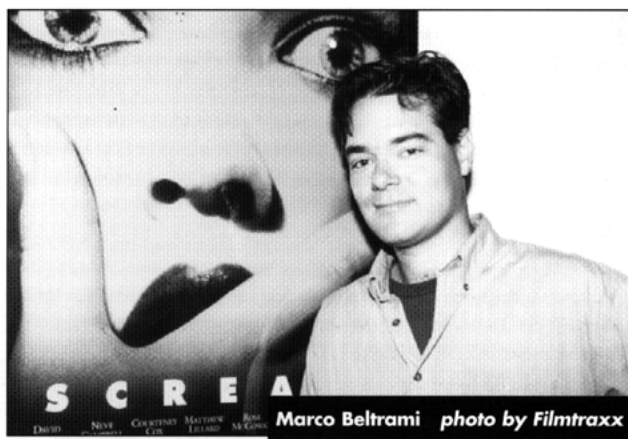
"I felt that my goal as a composer was to find
an American voice, and the way to do that was
to use this concept of the melting pot. In order
to do that, you can't treat one
music as being superior to
another. You have to find
intensity wherever it appears
and use that. That's some-
thing that I'm still working on.
In a sense, film music has
helped me with that because
the whole issue of technology
and synthesizers can't be over-
looked today. The combination
of these things is something
that, I think, you can con-
tribute to in American music."

So it was to film music and
its particular challenges that

Marco turned in order to find regular work as a
composer. "I realized that I couldn't make a liv-
ing [writing music] unless I taught. I didn't
want to teach at that point, so I was thinking of
other ways. I wasn't a die-hard film and film-
scoring fanatic, yet on the other hand, I felt
that the medium was definitely a great oppor-
tunity for a composer if you had the right film
and the right director. I was familiar with a few
composers' work (Chris Young was someone I
was familiar with a little bit) and they were
doing some great music that was original and

unique no matter what the setting—concert, or
film, or whatever."

In 1993 Marco enrolled himself in USC's
film scoring school, and was soon getting
his feet wet by scoring lower budget fare
like Showtime's *The Red Shoe Diaries*. "Not all
of it was all that bad, but with the really low
budgets they all had to be synth scores, and I
was primarily not a synth guy. In fact, I didn't
even have a computer or a synthesizer, so it
forced me to buy equipment that I really didn't
want to buy and learn how to use it. Anyway, I
succumbed and I started to do this stuff, but I
really wasn't enjoying the work that much.



What people were asking for was, 'What we
want here is,' and they'd name another score. I
felt like I may as well have been crafting rivets
or laying bricks. I felt like, 'Why am I doing
this? I don't feel like I'm adding anything to
this.' I seriously contemplated moving back and
I was talking to some of my teachers from
school about teaching and all that."

But soon, Marco landed the job of scoring the
short-lived TV series *Land's End* based on a
theme he and a friend from USC submitted.
"Right in the beginning was really tough. They

were looking over my shoulder at everything. But after a while they began to believe in me." The job ended up being a rewarding experience for Marco, and he was able to contribute some music of which he is still proud today.

After the demise of *Land's End*, work started to come more regularly and Marco's visibility increased. A few more phone calls into the future found him recommended to score Wes

music as being this aleatoric stuff or dissonant stuff, as you say. It's just a product of the fact that I'm doing these movies—which I enjoy very much. I think it's a lot of fun to push these techniques, and timbral stuff is something I'm very interested in and something that you can work with in scary movies as opposed to melodic stuff. (Timbral meaning just really exploring the colors of the orchestra. That's something

around with electronics and seeing how I could do something [with strings] that was similar.

Mimic—Killer Cockroaches

Marco packaged his music from *Scream* into a promotional CD and began passing copies around town. (The commercial CD on TVT only has one cut of score.) From this he landed the job of scoring *Mimic*, also for Miramax. Based on a short story by Donald A. Wollheim, *Mimic* tells the story of genetically altered cockroaches running amuck in New York City. These particular roaches have developed the alarming ability to resemble a man in an overcoat from a distance, and New York's denizens are suddenly finding themselves on the lunch menu. The score gives Marco Beltrami the chance to delve back into the brooding and slashing orchestral textures he visited on *Scream*, but with a greater emphasis on lyricism. The finished product is a balanced combination of torrid orchestral aggression and macabre refinement, which belie the project's dubious beginnings.

MB: It was a bit of a rocky road from the start. The film was supposed to be released this past February. I went up to Toronto and met with Guillermo in early January and talked about the music. At first, when we were talking I was really excited. It was a really dark film and I thought that I could do some stuff. He was talking about his ideas and it sounded great.

But, I went back and wrote some ideas for it and they kept pushing it and re-editing it and it became difficult. I think it was Miramax's biggest film budget-wise, and everybody was nervous about it and unsure about what the role of music should be. So I was answering to a lot of different people and it was very confusing. I had a tough time finding my own voice.

Finally there came a point when Bob Weinstein actually flew out from New York and rented a dub stage. He had the film playing and he was going through and [laughs] I remember it was the most scary experience. He was going through the film and listening to the different pieces of music and he would ask me at every point, "Is this your music or is this temp score? And if it isn't, why not? And if it is...?" so forth like that. Finally at the end he says to me, "Well, what you have to do is just forget about what everyone's telling you. You have to write just the music that you want. If Guillermo likes the music, then that's great. And if he doesn't like the music, then he'll fire you. And if he fires you, we'll completely support his decision because he's the director."

And I said [laughs], "Okay." So that was my challenge. This was a Friday and I'd been struggling on the movie for maybe five months now. He said, "We want to hear the themes on our desk Monday morning." So with that I said, "I'm not listening to anybody. I don't care, the politics of this have gotten much too involved.



Director Wes Craven with Drew Barrymore on the set of *Scream*. Not a horror buff, Beltrami at first didn't get the film's jokes. Right: the promotional CD to Beltrami's *Land's End* (TV).

Craven's latter-day horror film, *Scream*. "I met with Wes and I had to do this long scene. In fact, it was this 13½ minute scene—the opening of the movie. I did that on spec and he liked it and cut it into the movie. They had a screening and [Miramax head] Bob Weinstein liked it a lot, and it tested very well. So I got the job."

Scream—Killer Kids

Doug Adams: Judging from the projects you've worked on so far, you seem to be fond of some dissonant kinds of aleatoric musics. Has your fondness for these techniques affected the projects you've been offered, or do you think it's the other way around—that you're adopting these techniques because you're doing edgier films like *Scream*?

Marco Beltrami: I'd have to say [the latter is] the case. Honestly, I'd never seen a horror movie before *Scream*. In fact, there are a lot of inside jokes in the movie about other horror movies which, when I was watching the first time, everyone was laughing at. And I didn't know what the hell they were laughing at! I didn't understand any of the jokes.

So, when I got the movie, I guess that dictated the kind of music that I would write for it. It's not wholly representative of my music. Because, I wouldn't necessarily classify my

that I'm very interested in.) But, I wouldn't say that it's fully representative of what I do, or what I ultimately want to do.

DA: I thought the spotting of *Scream* was clever. There was one cue that was right in tempo with a clock, and there were some red herrings where you'd hear a low moan for the opening of a closet while there's nothing in it. Did the fact that this film tried to be a "next-generation" horror film influence an attempt on your part to make the score feel outwardly movie-ish, much in the way the film was acknowledging that it existed in a genre with certain expectations?

MB: Yeah, I was definitely aware that this film was self-reflective and I had to acknowledge those things in some way. But, on the other hand, I scored it primarily by just viewing the scene. If it didn't have these references, I still probably would have scored it somewhat similarly. I mean, I was conscious of it, but it's hard for me to say how much that was played into what I did.

I can also say, it was an amazing experience working with Wes because he'd come over and listen to stuff and had total faith and just let me do my job. I think that made a big difference. Not one piece of music that was scored for this movie was in any way cut or changed at all. That was, I thought, really incredible.

DA: There was another cue from a love scene in the movie that has a string sound that exists someplace between minimalism and industrial rock and I was wondering, where did that come from? It was a bunch of harmonically static chords that keep returning, and I thought it was a really interesting sound.

MB: Well, I'm not sure. Probably that's something that came out of electronics—playing

I'm just going to write the music that I think is right for this movie and if they like it, fine. If they don't, I know I gave it a shot."

So, I wrote the music. Monday I get a call and they said, "The music's amazing. This is great. From now on just do what you think is right," so that's pretty much what I did. Guillermo was very supportive of this after we realized that this was the best thing. Basically, nobody really heard the complete, final score until the dub stage because they were doing the temp dub when I was scoring. So nobody was at the scoring session. When it was all done, it was kind of weird that everyone was calling up [about] how amazing the score was and all this stuff. I just thought, wow, this is great.

There's a lot of music in the movie. There are 90 minutes of music of which I only wrote 75. They asked me only to write 65 minutes because they didn't have enough money to pay for 75 minutes of music. But I said, "Well, I gotta do more than that," so I told them I'd do only 65, but I did 75. The other 15 minutes are tracked with different cues of mine they cut up.

DA: All from *Mimic*, or from other things?

MB: No, all from *Mimic*.

DA: There's some really interesting stuff in the score like these little hobbling tangos. How do those fit into the overall scheme of things?

MB: Well, the tango stuff is actually source music. There's this boy, Chuy, in the movie, and his grandfather Manny. In one of the scenes he has a record player going, and Guillermo thought that it would be neat to have a tango playing on the record. Then they would futz the sound to make it sound like an old record.

DA: Does that include the cue that you have labeled "Slow Tango"?

MB: No. "Slow Tango," I'll be honest with you, I didn't write for the movie. I wrote it because I was inspired by the movie. I was inspired when I was doing the other tango stuff and working on some of the more melodic stuff in the movie, and this came to me. I knew I had a lot of other music to do, but I had this idea, so I just took it and I wrote it. It's just for strings.

DA: Is that in the film?

MB: You know what? I don't even know. But, I think they did use it somewhere because Guillermo liked it. I think they put it somewhere.

DA: You were discussing the purpose of music in this film. What kind of things were the makers asking you for? Was it "make it scary," or "balance this with some beauty," or "add some tempo," or things like that?

MB: It's basically a dark movie about these bugs, and they wanted to keep the human element alive—the emotional element. This is a story about people after all, and how they're

dealing with this. To make them more human makes the film more scary. So that was one of the things. There was also the fact that the disease [that the roaches carry in the film] was attacking children, and it was making these kids sick. That's why there was a fairly large amount of melodic material in this movie, although it's dark.

The other thing is there's a very melodic piece right at the end of the movie when they're reunited. And that they wanted huge. That's because after going through this, basically as the audience you're being sonically and visually assaulted. You're being beat up throughout this film, so when this scene comes on at the end and they're back together, reunited, finally you can let down your guard and just really feel the moment that they're feeling. That's one thing that they wanted the music to really play up—the emotion of that. But there is a lot of gruesome stuff in this movie.

DA: I was impressed with a lot of the counterpoint in the score. It's really dense and interesting in cues like "Race to the Subway." We were talking about some of the time crunches before. Do you ever think to yourself, "You know, I could save a lot of time if I just wrote a bunch of block chords and come sopras [musical term for 'as above']"? How do you keep yourself inspired to keep tackling all the complexities?

MB: Well, to me it's music and I'm always

Finally Bob Weinstein says to me,
"What you have to do is write just
the music that you want. If Guillermo
likes the music, then that's great.
And if he doesn't like the music, then
he'll fire you. And if he fires you,
we'll completely support his decision
because he's the director."

aware of the fact that it's my incredible fortune to be able to write something and have it played by an orchestra. You could easily cop out and still service the scene by writing music that was more wallpaper-ish. I can't do that. If I'm writing a piece, even if it's not going to be picked up in the movie, it's important to me that it's properly crafted and constructed. If it's against me having taken the time to work out inner contrapuntal voices, then it's definitely worth it. After all, it's my music with my name on it and it's important that when people listen to it, if they do scrutinize it, that it holds up.

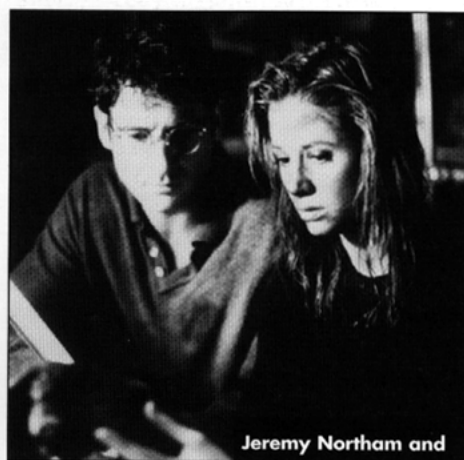
DA: That probably will serve you very well down the line. Unfortunately, some people just do the wallpaper thing.

MB: Well, I don't know, it's possible that you burn out faster or something if you put more into it. But, that's the risk I take. I don't foresee that happening because I still have tons of ideas. If that were to happen, then I would just stop. But, that's the worst.

DA: Let's look a little bit at the construction of the *Mimic* score. It's got a few repeated ideas like the chromatically descending lines, and the large tom-toms in some of the quicker cues, but as a general rule there isn't a ton of thematic repetition going on. What kinds of things do you look to, then, to give the score the continuity that it has? Are you doing it more with the timbral effects and the colors and everything?

MB: Yeah, I think the textural and timbral stuff lends continuity to the film. There are a lot of different thematic elements in this, from the end credits stuff, to the reunited type music, to the main title stuff. Then again, there are a lot of related stories going on in this movie. The CD is 40 minutes, the score is 75 minutes. These thematic elements are used throughout the score pretty extensively.

But, it's true there aren't a lot of thematic ideas. The *Mimics* have a motive in the main title—that bending minor triad thing. [Minor chords going down and up chromatically.] And the end credits stuff is also used for the hospital in the beginning and later on to import some of the human element. [The themes] are used to



Jeremy Northam and
Mira Sorvino in *Mimic*.

help identify the characters a little bit, too. The characters are all so different, from Manny and Chuy's ethnic side, to the character that Mira [Sorvino] plays, and the other lead, Jeremy Northam. They're playing New York City—the characters are so diverse and I had to acknowledge that somehow. I don't think ever in the film you feel like, "It's getting too sporadic. There are too many ideas here." I think, in a sense, although they're different melodies, they're all related in terms of their darkness. None of them are too bright.

DA: When you're doing something like the timbral effects that tie things together, are you going through beforehand and setting out all the different colors that are going to be the lynchpins of

MB: It's an ongoing process. Actually, when I saw the film the first time I thought immediately of textural ideas. Well, I thought of two things. There's this hospital scene in the beginning and I thought of melody as I was watching it. The other things I thought of were textural ideas and what I would do to achieve some of these. As I went along and I would do it for one area, I would see how it could develop into another area. I think

The original sound we were talking about for the sound of the cockroaches was going to be spoons. In fact, the boy in the movie, Chuy, mimics the cockroaches by playing the spoons. So I was thinking that would be a great basis for a rhythm track on a song. And that's what inspired me originally to do the song. I came up with some of the musical ideas and put the singer from Nashville who also sang on *Scream* [on it]. He has a great voice. I do the songs primarily just for fun, because I enjoy doing them. If something happens with them, great. And if something doesn't, then nothing lost. It's just kind of an outlet for me. That was the case with this.

MB: Yeah. I'm doing a few scenes right now on a film called *Tightwatch* [starring Ewan MacGregor].

MB: Well, I wasn't until yesterday. They called up and they said they wanted a few scenes rescored for it. They're reshooting a scene at the top of the movie before the main title that they want scored. So I actually wrote that scene. I played it for the director last night and he liked it. So, it's just a few scenes; I think it's under 10 minutes of music that I'm going to do for it.

MB: Yeah, it'll be credited. It'll be at the end of the movie. We're actually going to score that next Friday over at Warner Bros. But, I am currently working on *Scream 2* as well. I'm getting ideas for that together and the movie looks great. They've been sending me footage of it and I think it's better than *Scream*. I'm really excited about it, and I have tons of ideas.

DA: Well, we can probably assume that *Scream 2* is going to be successful and I've heard good stuff about *Mimic*, which means that you're probably going to end up pigeonholed at least for a couple more projects as the "new horror composer."

DA: Do you have a specific project in mind, or is that just what you're looking for?

4: *Without mentioning anything about the project, can you say what of different things musically you're hoping to try?*

Thanks to Marco Beltrami, Buck Sanders, and Buck's mother. Doug
 can be reached at 18624 Marshfield, Homewood IL 60430; e-mail:
 g@filmscoremonthly.com.

that's another thing that you can find in the score. Textural ideas develop themselves, they're not just static elements. The textures themselves are important as motives, and although they're incorporated in the score in different ways, they actually build themselves.

MB: It's all just done sonically. I don't believe in serial music as a way of construction. It's too formal for me. The only thing that I believe in is the sound. It's possible that I might use a serial technique if it works, but it's not based on that at all.

DA: About the songs that you're bringing into these scores—they really do a great job matching the mood of the score. How do you go about working on these songs as opposed to doing the orchestral underscore?

SCORE

SOUNDTRACK CD REVIEWS

Contact ★★★½

ALAN SILVESTRI

Warner Bros. 9 46811-2. 13 tracks - 44:29

One of the few saving graces in a summer full of terrible blockbusters, the film adaptation of Carl Sagan's novel *Contact* emerged as not only a thought-provoking and spiritual take on the oft-seen extraterrestrial first-contact scenario, but the finest science-fiction film since Kubrick's *2001: A Space Odyssey* nearly 30 years ago. In the hands of director Robert Zemeckis, *Contact* becomes a reaffirmation and reminder that true science-fiction is not warp speed and Wookiees, but a chance to reject the egotistical notion of humanity's dominance in the universe and focus on the effects of the cosmos upon humanity.

Alan Silvestri's involvement in the film was a given from the go (he has scored every Zemeckis project since *Romancing the Stone*), but the success with which his style melded into this sort of grandiose, speculative filmmaking was not expected. What comes as a shame is the dismissal of the score simply because its piano and flute juxtapositions are reminiscent of Silvestri's noted *Forrest Gump* theme.

The score is quiet and introspective at first, opening with the gentle main theme in "Awful Waste of Space." Played in counterpoint is another motif for Eleanor Arroway's father and his inspiration on her career, prevalent in the unsettling "Heart Attack" and again in "Media Event." Silvestri's reliance on these two themes to communicate reflections on ideas and feelings is complete, with both themes recurring and interweaving frequently.

The scenes involving the mysterious billionaire backer (John Hurt) are scored with low strings and interesting electronic effects ("The Primer"). There is also some clever mixing scattered throughout, as darting strings are kept to the distant background, echoing the unique sound of the alien transmission, in both "Ellie's Bogey" and "Good to Go"—the former is a steady scherzo as Arroway races to record the alien transmission, the latter builds in intensity and urgency as she prepares for contact.

The most thoughtful composition comes in the final quarter of the film, as the transport constructed from blueprints buried in the alien transmission takes Jodie Foster's character into a journey of infinite proportions. It is a testament to Sagan's wisdom and conception that such an incomprehensible leap through the cosmos could be dramatized in the mindless summer onslaught with not only believability and accuracy, but relevance and care. Silvestri's interweaving of the two primary themes echoes throughout "Small

Moves," underscoring the touching contact between Arroway and the aliens (appearing in the form of her late father). A third theme, complementing the delicate relationship between Arroway and theologian Palmer Joss (Matthew McConaughey), appears near the album's conclusion in "I Believe Her." All three of Silvestri's motifs are played out in "Contact—End Credits," a soaring conclusion.

—Brent Bowles

Le Jour et la Nuit ★★★

MAURICE JARRE

East/West 0630 18006-2 (France). 8 tracks - 34:17

French *penseur à la mode* and would-be director Bernard-Henri Lévy wanted a David Lean-wideness for his first work of fiction, *Le Jour et la Nuit*, starring famous humorist Alain Delon, Lauren "what am I doing here?" Bacall and a batch of nude actresses. So, he hired Maurice Jarre, who seems quite satisfied with this collaboration, his first work in France since 1964—although he scored French director Jacques Dorfmann's *La Palanquin des Larmes* in 1990 and Agaguk (*Shadow of the Wolf*) in 1993.

The album presents all of the themes Jarre created for each character and situation. One motif, however, dominates over all of the others: a haunting love theme appearing in almost all of the cues. Like the love theme from *Ghost*, it is developed in two parts: The first, presented in *medias res* in the main titles, evokes "Lara's Theme" from *Doctor Zhivago*, romantically played by a Lisztian piano, giving the impression of tumultuous waters. The orchestra repeats it in a wide way, with a fantastic crescendo, and then begins the more quiet, melancholy second movement, played by French horns and trumpets.

The theme is impossible to forget once heard. It's pure romance, old-fashioned, irresistible. The theme evokes the relationship between the two main characters, Alexandre (Delon) and Laure, appearing all through the score. In "Le Thème de Laure," solo piano, playing the first part of the theme, exquisitely converses with cello, playing the second. Representing Alexandre's melancholy, "Solitude d'Alexandre" features a moving reprise of the love theme's second half in an adagio for cello. The last occurrence of the theme is in "La Mort de Laure," illustrating the film's (absolutely hilarious!) tragic ending.

Compared to this brilliant melody, the rest of the album stands aside. "Jours de Colère" presents the theme of the revolution, a repet-

itive percussion piece (featuring Jarre himself among the performers), accompanied by a wood flute, giving a kind of barbaric exoticism. In "Sonio" (after a "blue note" tune), "Jours de Colère" and "L'Œil du Seigneur," a darker motif suggests a latent violence, contrasting with Alexandre's passion for montgolfier's flights, illustrated by an ethereal theme, and sustained sometimes by a well-integrated electronic valve instrument. It's all well-known Jarre, with souvenirs from *Mad Max III* and some Peter Weir films.

Whatever Bernard-Henri Lévy and Jarre may say in the booklet (only *en français*, friends!), *Le Jour et la Nuit* is a kind of regression for the composer—but a beautiful one! Jarre is so attached to his melody that on the album it becomes redundant, and in the movie, boring. However, it's incredible that Jarre could give such a passionate and honest score—well performed by the BBC Concert Orchestra and piano soloist Gwendoline Mok—to such a pretentious and ridiculous motion picture, which I would not recommend to my enemy.

—Jean-Michel Cavrois

Event Horizon ★★★½

MICHAEL KAMEN, ORBITAL

London 828 939-2. 4 tracks - 44:28

The phrase "music from and inspired by..." normally causes panic at the thought of a dreaded song album. In this case, however, the term has more to do with inspiration than cynical cash-in. In the film the collaboration between Kamen and Orbital seemed to have been little more than the main title (a fabulous blend of choppy electronics and snarling, dissonant brass) and a reprise of this material once more during the film. If there was any more of their collaboration in the picture, it was well hidden by the sound mix. On the album we have "additional music" by Orbital (hence the "inspired by") which is used to bind sections together. The album consists of four large tracks; the shortest, at nearly five minutes, is the last track (basically a finale and end title, the latter being moronically replaced in the film by a boring thump-along track by Prodigy), and the other three come in at well over ten minutes each. Each track contains several cues butted together, though they are by no means in chronological order: the main title is at the end of track 2, some 24 minutes in.

Kamen's orchestral cues are in the atmosphere-and-shock vein, and an album full of this would be pretty pedestrian. Where the album scores (ahem) is its desire to rise above the mundane. The four-part structure suggests a symphony, and whilst I'm not a fan of thumpy electronic dance music, once I had become accustomed to the Orbital sections (which aren't particularly dense) the entire album gelled. It's not seamless, but once the yikes-factor has worn off it starts to become impressionistic, almost like a tone poem.

The work of Kamen and Orbital separately is by no means the most innovative in their respective fields, but together it rises to new heights. Anything that tries intelligently to be different, and enjoys an amount of success at it, gets my vote.

—Jain Herries

RATINGS

- ★★★★★ Best
- ★★★★ Really Good
- ★★★ Average
- ★★ Pretty weak
- ★ Worst

Swann: A Murder Mystery ★★★★★

RICHARD RODNEY BENNETT

Sony Classical SK 80253 (Canada). 18 tracks - 48:58

The British film *Swann* features the latest of the infrequent but always welcome film scores of Richard Rodney Bennett. Aficionados revere Bennett as the composer of one of the finest scores of the 1960s, *Far from the Madding Crowd*, but that charismatic work is only one of his varied accomplishments. Bennett was an integral part of the British film renaissance of the early and mid-1960s, where his scores ranged from intimate "small" films such as *Billy Liar* and *Secret Ceremony*, to bigger commercial works such as *Billion Dollar Brain*, *Murder on the Orient Express*, and *Nicholas and Alexandra*. Recently he's returned to the "small film of quality" genre with *Enchanted April*, one of several films he scored for the BBC, and the popular *Four Weddings and a Funeral*. Bennett was also a major figure on the contemporary concert scene of the 1960s and '70s, prolifically producing works—symphonies, operas, concerti—in the serialized 12-tone mode of the Second Viennese school, a practice the composer has since abandoned in favor of exploring and performing the works of the great songwriters of the Golden Age of popular standards—Cole Porter, Richard Rodgers, and Harold Arlen, among others—an enthusiasm which has produced several CDs with Bennett as pianist/singer.

Swann (starring Miranda Richardson) enjoyed a successful London run, but is, at this point, unreleased in America. In this haunting score Bennett returns to the scaled-down, intimate mode of some of his early film work, specifically *Equus*, with its use of an ensemble composed solely of strings. *Equus* was based on the play by Peter Shaffer, and in the film the music was also called upon to support the script's profuse poetic elements, notably its monologues. Based on the novel by the Pulitzer Prize-winning writer, Carol Shields, *Swann* deals with Mary Swann, a poet living on a small farm in rural Canada, and though her verse is never heard in the film, it is potently suggested by Bennett's music. *Swann* is scored for a chamber ensemble of ten strings, the players of which are credited in the liner notes. A 3:15 "Prelude" sets the mood, ethereal and contemplative in a harmonically shifting, semi-modal idiom. It is one of Bennett's loveliest compositions for film, and the rest of the score follows suit. Ensuing cues range from short vignettes ("Rose at Home" and "Sarah at Sunset"), to more sustained compositions such as "Rose Remembers" and "Rose and Sarah: II." As a concert composer Bennett always seemed closer to the emotional, hyper-intense and free serialism of Alban Berg, rather than the more objective style of Schoenberg and Webern, and *Swann*, like all of his film scores, proves that there is much yet to be done with tonality in the hands of a master.

Bennett's work on *Swann*, as the composer relates in his liner notes, does not individualize the different characters or situations, or romanticize the film's imperfections. Instead, it speaks directly of the world of Mary Swann's poems. Bennett also writes, "I should add that in 40 years of writing film music this is the first time any score of mine has been played a) in exactly the places for which it was intended and b) at

the ideal levels at which it balances perfectly with the dialogue and effects tracks." Film and theater composers everywhere can probably relate to that last statement, but more importantly, Bennett has created another small masterpiece of moving and appropriate scoring at the service of an intimate work of cinema. The cinematic style of *Swann* and some of Bennett's other scoring, amazingly, represents only one side of this talented composer, but to those in tune with its refined lyricism and subtle moods, this idiom is representative of the best he has to offer.

-Ross Care

Movie Memories ★★★

JOHN WILLIAMS AND HIS ORCHESTRA

Pickwick 11262. 10 tracks - 28:22

In the days before Johnny Williams became the John Williams of today, he was renowned for his arranging and conducting skills. Portrait of the artist as a young man it's not, but *Movie Memories* handsomely showcases that aspect of Williams's early career, when he was an up-and-coming musician. This new CD is a reissue of a record first released in 1957 on the Craftsmen label as *The Johnny Williams Orchestra Plays Sounds from Screen Spectaculars*, and later repackaged under different titles and covers. (See "Sex Sells, Too" by R. Mike Murray from FSM #59/60. The cover on the CD issue, however, is ordinary compared to its LP counterparts; it's just an illustration of a theater screen and the album title in a modest typeset.)

Themes and songs from eight movies are covered in this collection. Seven tracks are instrumentals: *Picnic* ("Theme from Picnic"), *You Were Never Lovelier* ("Dearly Beloved," "I'm Old Fashioned"), *The Eddy Duchin Story* ("Brazil"), *The Sunny Side of the Street* ("On the Sunny Side of the Street"), *Cover Girl* ("Long Ago and Far Away") and *The Jolson Story* ("The Anniversary Song"). The remaining three have guest vocalists performing the songs: Bob Grabeau croons like the best of them on "Exactly Like You" from *The Eddy Duchin Story*, while Terry Allen lends her industrious voice on the title track from *Pennies from Heaven* and "Put the Blame on Mame" from *Gilda*. The maestro himself can be heard tinkling away on the ivories on some of the tracks.

The arrangements are basically done in two styles, with a delicate subtlety that brings out a romantic mood: soft jazz and easy listening. The latter employs a full orchestra and borders on being muzak—a remnant of the times. It's harmless fun, kind of relaxing, but a stark contrast to most of the movie-theme albums Williams now records. From a cursory listen, one can hear how Williams's arranging style would evolve for his film compositions of the 1960s (notably the comedy shtick), before he began his "serious" mode later in the decade.

Sound quality is pretty good, considering the age of the material. The liner notes comment briefly on Williams's career and the tracks themselves. All in all, a nice little footnote, if not curio, to Williams's discography. The album is probably best suited for Williams completists and those who appreciate lighter, smaller scale arrangements from Hollywood's heyday.

-Jack H. Lee

Latitude Zero ★★★★★

AKIRA IFUKUBE (1969)

Futureland TYCY-5506 (Japan). 52 tracks - 71:19

Latitude Zero was a unique Japan/U.S. production marking the end of the golden age of Toho science fiction/fantasy films. It was the last joint work of directors Ishiro Honda and Eiji Tsuburaya, and featured such American actors as Joseph Cotton and Cesar Romero. Toho at the time wanted to expand their overseas market, so they decided to collaborate with U.S. filmmakers.

The film is a kind of *20,000 Leagues Under the Sea* meets *The Island of Dr. Moreau*, with a construction of *The Wizard of Oz*; the score likewise portrays these opposites of gentleness and wildness. "Main Title" (track 1) is an unforgettable piece driven by timpani and French horn, evoking the grandeur of the ocean. The subtle piano and vibraphone in "Bathysphere" (track 2) draws a sense of the mysterious deep. The action music of the submarine battle (track 8) is terrific, its polished brass and strings boosting the excitement. This motif was used repeatedly throughout the film, effectively coloring the battle scenes.

The title "Latitude Zero" refers to an undersea utopia developed by idealistic geniuses—they have futuristic technology, but preserve their culture through their amazing longevity. Ifukube chose the 18th century touch of harpsichord (track 15) to represent the grace and gentleness of this world, as well as the pure, nostalgic tone of French horn (tracks 13, 30). One of the cues featuring harpsichord (track 6) was inspired by Handel's Cembalo Suite HWV437, also used later in Stanley Kubrick's *Barry Lyndon*.

By contrast, the cues for the eerie monsters (22, 23) are full of wild trumpets. The pieces for evil Malic (7, 19) are decorated by uneasy string tremolos and the fearful bass flute, an uncommon instrument Ifukube frequently used in late '60s Toho monster films.

Near the end of the film, in the return to the "real" world, we see photos of violence, famine and internal strike on various places on earth, for which Ifukube arranged a Russian revolutionary song, "Dubinushka" (track 31). This is a brief cue, but it tells the complex madness and sadness of the sequence. (This motif was also used in 1965's *Nippon Rettoh*, included on Nikkatsu Films, VAP VPCD-81189, for a riot scene.)

Unlike other Toho SF/monster/fantasy films, all music cues for *Latitude Zero* were first composed and recorded for the English edition, which was completed prior to the Japanese cut. The CD contains all of the music recorded for the English version, including two alternate takes. Most of the cues were edited later for the Japanese edition, and several of these edited cues are included on the album as well (tracks 35, 38 and 39, which are premiere releases).

The album also includes sound effects, the sound of the theatrical trailer, and, at the end of the CD (track 52), a sound drama with Japanese narrator, music and sound effects. This latter cut was originally released on a 45 rpm single (Toshiba TC-1134) at the time of the film's Japanese theatrical release. With over 70 minutes of brilliant music and sound material, this CD is a treasure for Ifukube admirers.

-Nobutaka Suzuki

Varèse Sarabande has done quite a service to film music fans of late. Of course, there are the fine efforts they've put into their expanding Film Classics line, but first and foremost is their resurrection of the oft-delayed Fox Classics series. The first two titles to be released under this new agreement with 20th Century Fox are a pair of beauties: Jerry Goldsmith's brutal, ferociously modernistic *Planet of the Apes*, and Bernard Herrmann's limpid, otherworldly *Journey to the Center of the Earth*. And if these two illustrious titles alone aren't enough to draw your attention, there is also a sharp redesign in Varèse's packaging: Favoring the new clear-tray design of the Film Classics, these releases are packaged with the movies' respective artwork, several stills, blue-and-white picture discs, and extensive, superior liner notes. Both of these scores have been in want of this treatment for many, many years and it's great finally to have them.

Journey to the Center of the Earth ★★★★★^{1/2}
BERNARD HERRMANN (1959)
 VSD-5849. 20 tracks - 61:28

Being a film composer is a two-part job. Not only does one need to write literate music, but one needs to apply this to the film in an astute way. In *Journey to the Center of the Earth*, Bernard Herrmann was presented with a film that was conceptually fun, but very much of the moment. Someone says they're going to do something, then they do it. So instead of scoring the meager conflict and characterizations in the film, Herrmann used the score as the setting. This is different from actually *scoring* the setting, because that would involve a reaction to it. Herrmann is not scoring character's responses to their environments and he's not scoring any cerebral or opinionated thoughts about them. He's simply mobilizing a pallet of colors which becomes completely synonymous with the setting: the center of the Earth. The music represents it rather than comments on it. The result is that the messages the settings carry are never expanded past what the characters tell us, but somehow their boundaries are broadened. With the score, they exist on more than just the visual plane, and they gain a certain depth and reality from it.

Herrmann's sounds for the center of the earth are as clever as they are basic. Instruments are relegated to their lowest tessituras, and his patented minimalistic phrase repetition is twisted into an echo-like function. The multiple organs create the effect of great cavernous spaces with their overtone-rich timbres, while several harps produce a crystalline sparkling. Then there's the primitive blatting on the serpent for the Dimetredon, the grand-

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By Doug Adams



father-to-Elfman's *Batman*-theme, and a brief brass fanfare, all of which are used like the above material.

And that's basically all there is. Herrmann doesn't need to use leitmotifs to bundle his score up, he just picks his musical materials and his orchestral colors and runs with them. The result is, of course, excellent.

On CD, the score is slightly less satisfying, only because any complete presentation of a Herrmann score is going to entail a bit of repetition. Breaking things up are three Pat Boone songs by James Van Heusen (lyrics by Sammy Cahn), two of which were deleted from the film. The Van Heusen tunes didn't do much more than remind me of the stunningly bad lip-synching in the picture, but they have been rescued from oblivion for interested fans. For score buffs, if you don't mind hopping around the tracks a little bit, there is an awfully rewarding experience to be found on the disc. As a document of an entire film score, one couldn't ask for more. The liner notes by Steven C. Smith (author of the biography, *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*) do a nice job of putting things into an historical perspective, and wisely include many of Herrmann's own comments regarding the score.

Planet of the Apes ★★★★★

JERRY GOLDSMITH (1968)

VSD-5848. 18 tracks - 67:37

Planet of the Apes uses its score very much like *Journey* does—it's not meant to be about the conflict nor about Taylor's quest. And why should it be? There is nothing deficient about the way these things are presented in Schaffner's 1968 film. Once again, the music is about the setting, about the unfamiliar social structure, and about the kineticism of the chases. It's seeps totally inside the film because it becomes so much a part of these elements that they would be radically altered without the depth the score carries.

Musically speaking, *Planet of the Apes* is one of the finest film scores ever written. There's not a misplaced note in it. Everything in arranged and developed with total creative brilliance. Even if you aren't immediately familiar with the harmonic languages that Jerry Goldsmith is using, the score presents its most important thematic material in a very straightforward way. What's more, as complex as the rhythms often are, they never lose their visceral thrust. And after all, is the sound of a flute playing a major scale really inherently more beautiful than clacking elephant bells, or steel mixing bowls, or tone clusters in string harmonics, or unwinding spools of low octave piano notes? No matter your background, this is thrilling film music—we need more creativity of this magnitude.

There's nearly 20 minutes of music on this disc that hasn't been released before, and it's also a treat to hear many of the instrumental details lost in the film and previous album mixes. The lengthy "Crash Landing" is an especially welcome inclusion. Having all of the music together, and for the first time in chronological order, makes an even stronger case for Goldsmith's dexterous thematic development. FSM's own Jeff Bond provides the notes, and he does an exemplary job of detailing the film's appeal, the score's usage, and some of the more curious instrumental effects. Also included on the disc is an often pop-based suite from *Escape from the Planet of the Apes* (1971), which some find to be humorously outdated. But, I think that if we listen to the intelligence present in the construction, there is a lot to be learned.

Considering the age of the source materials, both CDs have very clear sound, especially beneficial in some of the more texture-based passages. It's obvious that quite a bit of care was taken to clean these up as best they could be. Hats off to producer Nick Redman, Varèse's Bruce Kimmel and Fox's Tom Cavanaugh for generating two absolutely must-hear albums. If the rest of the Fox Classics series lives up to these first two, we're in for quite a treat. •



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BATMAN
BATMAN THEME &
19 HEFTI BAT SONGS

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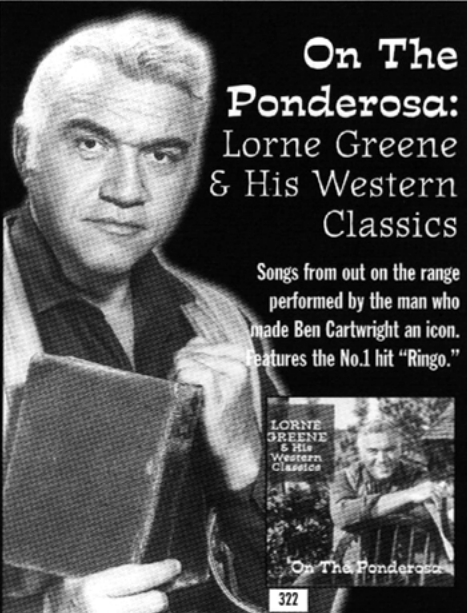
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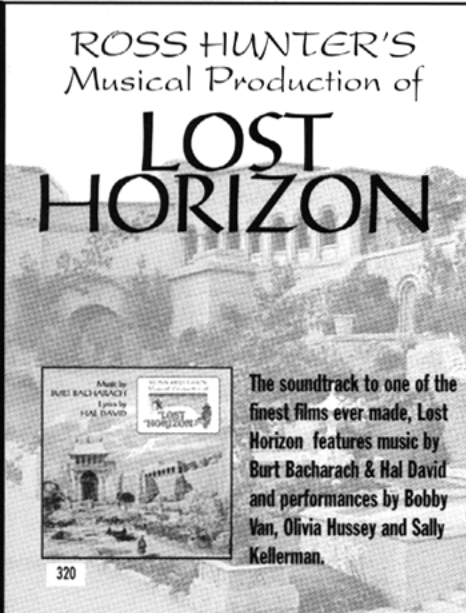
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by JEFF BOND

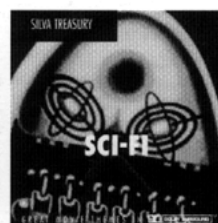
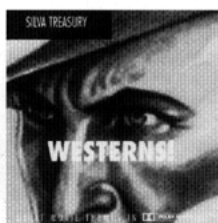
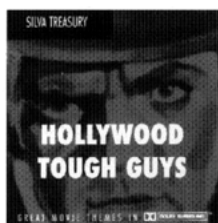
August 1997 was a watershed month for soundtrack fans, with no less than 19 new recordings of important film music released by five different labels. The albums run the gamut from slickly commercial to painstaking, earnest attempts to introduce classic film music to an entirely new audience of listeners.

For the biggest pile of... um, new recordings we're forced to turn to Silva Screen's new Treasury series, with eight CDs in clear slip-covers and strange, dark-hued retro artwork. The genres include: **War!** (STD 5008, 14 tracks, 54:19), with Ron Goodwin's classic fugal opening to *Where Eagles Dare* and his high-velocity 633 *Squadron*; Benjamin Frankel's staccato theme to *Battle of the Bulge*; Ennio Morricone's "Elegy for Brown" from *Casualties of War*; Clifton Parker's stirring *Sink the Bismarck!*; Elmer Bernstein's surprisingly emotive *The Bridge at Remagen*; Jerry Goldsmith's "The Generals Suite" (combining *MacArthur* and *Patton*); Klaus Doldinger's electronic-industrial mix for *Das Boot*; Dimitri Tiomkin's typically jumpy *The Guns of Navarone*; Maurice Jarre's *Night of the Generals*, which sounds like the opening to a *Frankenstein* movie before moving into a delicately ironic waltz; and Jarre's terrific *Is Paris Burning?* theme, a francophone reel coupled with some grim, percussive dissonances. You won't find many film music compilations with cues by Paul Anka, but he's represented with a perky, *Great Escape*-like march for *The Longest Day*, right before John Williams's precious "Midway March." I liked the fact that the album ends with Jerry Goldsmith's "First Victory" cue which ends Otto Preminger's ridiculous *In Harm's Way* on a remarkably discordant note, and Jarre's equally ambivalent *Is Paris Burning?*—after 45 minutes of chipper inspiration it's good to hear some of this music acknowledging the downside of war.

Although Silva's **Hollywood Directors: Music from the Films of Steven Spielberg** (STD 5007, 12 tracks, 53:55) is equally well-produced, the results are doomed by the familiarity of the material. Of the 12 pieces, *Indiana Jones and the Temple of Doom*'s "Nocturnal Activities" is the only one I haven't seen reproduced on a half-dozen other compilations. If you need a CD that has the theme from *Jaws*, two versions of the theme to *Schindler's List*, the *Raiders* march, the end credits from

Indiana Jones and the Last Crusade, the 1941 march, the flying theme from *E.T.*, the title music from *Hook*, a suite from *Jurassic Park* and *Close Encounters*: your ship has come in.

The rest of the Treasury Series fares no better: there's **Hollywood Heroes** (STD 5009, 14 tracks, 58:46) with *The Great Escape*, *Dances with Wolves*, *Raiders of the Lost Ark*, *High Road to China*, *The Alamo*, *Zulu*, *The Outlaw Josey Wales*, *Cliffhanger*, etc.; **Westerns!** (STD 5101, 14 tracks, 57:46): *The Big Country*, *Wild Rovers*, *Unforgiven*, *Once Upon a Time in the West*, *Dances with Wolves* (again), *Stagecoach*, *True Grit*, etc.; **Thrillers!** (STD 5011, 14 tracks, 50:20): *North by Northwest*, *Patriot Games*, *The Fugitive*, *In the Line of Fire*, *The Firm*, *The Ipcress File*; **Hollywood Tough Guys** (STD 5012, 14 tracks, 57:41): *The Terminator*, *Blade Runner*, *Spartacus*, *Rocky II*, *Superman*, *Cape Fear*, *Monte Walsh*, *Once Upon a Time in the West* ("Man with a Harmonica," the same cue contained on the *Westerns!* CD), *Taras Bulba*, etc.; **Horror! Monsters, Witches & Vampires** (STD 5013, 14 tracks, 56:12), with *The Omen*, *Bride of Frankenstein*, *James Bernard's Dracula*, *Horrors of the Black Museum*, *Halloween*, *Prince of Darkness*, *Witchfinder General*, *Curse of the Werewolf*, etc.; and **Sci-Fi** (STD 5014 14 tracks, 61:50): *Star Wars Trilogy*, a bad take on *Total Recall*, *Predator*, *Starman*, *Apollo 13*, and various *Star Trek* themes.



If the fact that the catalog series acronym is the same as that for Sexually Transmitted Diseases wasn't tip-off enough, it should be obvious to FSM readers that giant collections from Silva are to be avoided for a number of reasons. First of all is the compilation mentality. There used to be an ad on television for a collection of classical music themes, and the proudly stated guarantee from the announcer was: "Not a single unknown or unwanted passage!" Yes, we *guarantee* you will not learn anything new from this recording! That's the mindset here. The other is: shuffle and repackage, and it's as good as new. Even *within* this set of

CDs, numerous cues are repeated, so even if you've never bought another Silva Screen album, buying this entire set would mean paying for the same cue several times over.

There's another thing that bugs me about these collections. For all their nostalgic, Classic Hollywood artwork, the lion's share of running time seems to go for movie scores produced in the past 20 years. The *Sci-Fi* collection features Robby the Robot from *Forbidden Planet* on the cover; not only is there no music from *Forbidden Planet*, but the oldest film represented is John Carpenter's '70s effort *Dark Star*. Of course, we all know that no important science fiction films were produced before *Star Wars*, right?

On the plus side, many of these albums' cues are taken from excellent albums like Silva's earlier *Horror!* and Hammer movie compilations and their John Barry collections. But for every good take there's something atrocious from a CD like *The Films of Arnold Schwarzenegger*. So leave these for the birthday gifts, amateur radio shows, presentations and Halloween parties of the general public and buy some of Silva's good albums.

Jumping way, way up on the evolutionary scale, we have four CDs from a company never previously noted as being a supporter of soundtrack music: the classical label Nonesuch, which has concentrated on rather arid releases of Gregorian chants and other rarefied classical forms. The new Nonesuch Film Series includes four albums based around specific composers, with some music conducted by no less a figure than renowned concert composer John Adams.

Adams takes on the job of re-introducing **Leonard Rosenman** to the listening public, with lengthy presentations of the scores to **East**

of Eden and **Rebel Without a Cause** (79402-2, 15 tracks, 50:24), two of Rosenman's first and most important works for film. Rosenman is a composer who's often dismissed or misunderstood by modern listeners, his rustling modernisms and spiky melodies being about as far removed from the current romantic stylings of John Williams and James Horner as you can get. When Rosenman tried to take on the Big Theme sensibility for something like *Star Trek IV*, the results were too informed by his concert stylings to be palatable for Trekkies weaned on earlier scores in the series. New recordings of Rosenman's earlier work have stumbled as

well: conductors used to more linear rhythms and simpler textures have been stymied by the elaborate sound tapestries the composer creates, with the result being that many re-recorded cues lose the tight energy of Rosenman's rhythmic style and become amorphous and disorganized-sounding.

John Adams brings his own familiarity with modernistic writing to Rosenman's work, and



the result is the closest fidelity to the composer's sound yet in a re-recording. Even Rosenman himself has expressed satisfaction with this take on his work, and that's no faint praise coming from a man who is well known for blunt and forthright criticism. *East of Eden* has a reflective, pastoral beauty always moving over an undercurrent of sadness, while *Rebel Without a Cause* explodes with primitive/modernistic energy, with dynamic treatments of knife fights and chases that often preview the kind of staccato, balletic violence Jerry Goldsmith employed for action sequences in *Logan's Run* over 20 years later. Adams's work forms the crown jewel of this series and is an excellent bet for those willing to take another crack at decoding Rosenman's style.

Another unfamiliar name to American audiences is Japanese composer **Toru Takemitsu**. With **The Film Music of Toru Takemitsu** (79404-2, 10 tracks, 55:24), John Adams again lends a hand at interpreting this composer's eclectic, often mysterious voice, conducting music from the boxing film *Jose Torres* with its Alex North-like, jazz-influenced urban voice; the brooding funeral music from the Hiroshima documentary *Black Rain*; and the satirical waltz from the 1966 *The Face of Another*. Nonesuch ups the ante by including original soundtrack cues from *Harakiri*; *Woman in the Dunes*; *Dodes'kaden* (with a melody that's strangely close to the '60s pop hit "MacArthur Park"); the very tonal guitar, strings and harpsichord of *Kaseki* (*The Fossil*), probably the most conventional-sounding "movie music" on the album; *Empire of Passion*; the static plucked strings and organ of *Rikyū*; and the fantastical *Banished Orin* with its mysterious, impressionistic approach and strange soundscapes. Blending traditional Japanese musical approaches with stark, hushed modernism, Takemitsu's music will no doubt be tough going for some listeners, but you couldn't ask for a better presentation of this important composer.

Georges Delerue: Music from the Films of François Truffaut (79405-2, 23 tracks,

55:36) features a comprehensive selection of the French composer's work with one of the world's most legendary directors, with music from *Shoot the Piano Player*, *Jules and Jim*, *Love at 20*, *Antoine and Colette*, *The Soft Skin*, *Two English Girls*, *Day for Night*, *The Last Metro* and others conducted by Hugh Wolff.

Delerue's music varies from melancholy to playful, often bearing the influence of Vivaldi,

and frequently offering sublime melodic treatments. Two films are treated with suites of five or six cues: *Jules and Jim* (1961) opens with a Nino Rota-style can-can piece that will remind many of Danny Elfman's comic style; later cues include a light, droll waltz and a comic dirge finale. Delerue's scores seem to avoid brass, concentrating on strings, harp and flutes, so the 1960 *Shoot the Piano Player* offers some welcome instrumental variety with its piano cues and a brief chase piece ("Poursuite") featuring brass suspense effects over string rhythms. The album ends with a beautiful waltz from the 1980 *The Last Metro*, and also features a waltz dedicated to François Truffaut, written in 1983. Since most of Delerue's music works as chamber pieces they're not a great challenge to classically oriented orchestras; Hugh Wolff's conducting of the London Sinfonietta results in a beautiful-sounding package, albeit one occasionally overstepping the intimacy of the originals. Delerue's soothing neoclassical tonality should appeal to more than just soundtrack devotees, but if you're already a Delerue fan odds are you already have a lot of this music in your collection.

If there's a mixed bag in the Nonesuch bunch it's Eric Stern's treatment of **Alex North: The Bad Seed/Spartacus/A Streetcar Named Desire** with the London Symphony Orchestra (79446-2, 17 tracks, 51:59). The album starts off in spectacular fashion with the first recording for CD of North's 1956 *The Bad Seed*, a creepy thriller about a murderous little girl played by Patty McCormack. North's main title is a small miracle of dissonance, balancing a frenzied performance of the French folk song "au clair de la lune" on piano (a piece McCormack's character has to practice) against vicious, unsettling brass and string textures. In the original stage play the little girl survives to continue her reign of terror, but pressure from the Catholic Legion of Decency forced the filmmakers of *The Bad Seed* to include a bizarre altered finale in which God Himself smites the homicidal kid with a lightning bolt, raising all

kinds of theological questions. North's scoring of the sequence and his chilling recapitulation of the French piano tune is one of his great accomplishments.

After brief cues from North's 1961 score to *The Misfits* and his 1952 "The Gathering Forces" from *Viva Zapata!*, the album unfortunately suffers from Previous Availability Syndrome. A suite from North's landmark, jazz-influenced *A Streetcar Named Desire* is well-performed and forms an interesting contrast to Jerry Goldsmith's recording in his North series for Varèse, but Stern's handling of *Spartacus* is just a less-spectacular mix of highlights from the old MCA album. Despite the presence of the London Symphony, the

recording of the main title and "Draba Fight" (titled "Gladiators Fight to the Death" on the original album) seems centered around the percussion, with the force of the brass and string performances, and the woodwind detail, relegated to the background. The interpretations are energetic, particularly on the difficult "Vesuvius Camp," but since the sound on the MCA CD isn't all that bad it would have been nice to have had something we haven't heard a hundred times before—let's hope Jerry Goldsmith gets around to doing the 70-minute version for Varèse someday.

These four Nonesuch releases have received high-profile treatment in record stores and the mainstream press, and show a commitment to raising the silhouette of film scores within the classical venue. The packaging is striking and modernistic, with extensive liner notes (some by *Fanfare's* Royal S. Brown), slipcovers, a computer-style typeface and monochrome artwork that's a much classier take on Silva's approach. In most cases the sound of the recordings closely approximates those of the originals, matching orchestra size and miking to create authentic retakes of the actual soundtrack material. Although this causes some of the passages to sound boxy and shrill, it gives weight to the idea that these pieces should be recorded as they were originally executed, if not designed. With the continued participation of people like John Adams, Nonesuch could prove to be one of film music's heavyweights in the years to come.

Varèse Sarabande's recent team-up with the Royal Scottish National Orchestra has led to a series of unprecedented new recordings of some of the genre's most beloved scores. First off the block is **Elmer Bernstein's 1962 To Kill a Mockingbird** (VSD-5754, 14 tracks, 41:59). This is a score that has achieved such an iconic status that its use in the trailers for the sappy feel-good movie *The Spitfire Grill* last year was greeted by some as an act of sacrilege. It has long been difficult to find on record, with

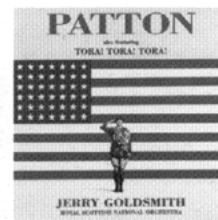
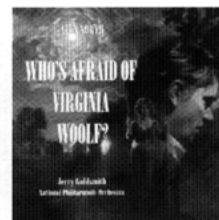
its early incarnation as a Mainstream LP suffering from their usual slice-and-dice approach. Citadel released an expanded LP of most of the original tracks which has long been the best presentation and most satisfying performance of the music, although it suffered from unavoidable tape hiss. Bernstein himself re-recorded the score in the '70s for his own label, but while that effort offered vastly improved sound, he altered many of the tempos so that the rolling, Coplandesque Americana rhythms of cues like "Roll in the Tire" and "Jem's Discovery" received a fitful, stop-and-start quality.

Bernstein's new recording solves many of the problems of his earlier retake; the more rhythmic pieces flow smoothly and effectively recapture the tempos of the original performances, and the entire score is represented, including a few moments that didn't even make it to Citadel's LP. Bernstein still takes many of the delicate, lyrical passages slowly, particularly during the rapturously beautiful closing moments, when it seems he can barely stand to bring his music to an end. This results in a little dead air in some spots and a more static quality than some of the cues require; the concert mentality drains some of the score's amazing intimate quality, attributing an oddly epic feeling to Scout Finch's girlhood point of view. Overall, however, I found the great depth and performances well worth having.

Somewhat more problematic is Joel McNeely's retake of the complete score to **Psycho** (VSD-5765, 40 tracks, 61:11). I'm in the minority of those who prefer **Bernard Herrmann's** own 1975 re-recording of the score with the National Philharmonic Orchestra, which is described in Kevin Mulhall's exacting, detailed liner notes as "lethargic and ponderous." McNeely's rendition recreates the breakneck pace of Herrmann's original opening titles, but something about the wide stereo separation saps some of the grim, heavy power that I always loved about the 1975 version, particularly in the sound of the post-murder cleanup sequence. The closeness of the album's tempos to the film version make cues like "The Car" sound less urgent, while cues like "The Phone Booth" lack the heavy, deep sound Herrmann brought to the pizzicato notes in his version. Sound overall on this recording is great and the performances are probably the best in the series so far. Bonuses include an alternate version of the post-murder cleanup, and best of all, Herrmann's original take on "Discovery." In the film, Hitchcock had the shower murder strings repeated as Vera Miles discovers the desiccated body of Norman Bates's mother before Norman himself shows up in drag; here we get a crazed recapitulation of part of the title music rhythms in an appropriate, if terribly subtle way of bringing the score full circle. Overall McNeely's work on the Herrmann scores has been superb and I can't

wait for *Citizen Kane*.

For me, the most exciting titles in the new Varèse re-recordings are the classic **Jerry Goldsmith** scores, and I anticipated **Patton/Tora! Tora! Tora!** (VSD-5796, 19 tracks, 46:54) with something akin to hysteria. Of all the new Royal Scottish Philharmonic performances, *Patton* and *Tora! Tora! Tora!* bear the most similarity to concert-hall perfor-



mances, and here is where the philosophy behind these recordings bears some scrutiny.

Even many laymen as regards movie soundtracks will be able to tell you that the echoing trumpet triplets of *Patton* are the score's most enduring, innovative and memorable feature. When you hear those triplets echo in a movie, cartoon or sitcom you know that dreams of martial glory are being poked fun at. They're as integral to the score as the choir in *The Omen* or the double bass notes in *Jaws*.

Unfortunately, you have to strain to hear them at the opening of the re-recording of *Patton*. Since echoplex machines are not part of the standard orchestra set-up, the trumpet fades in the new performance are created acoustically, and it's a hit-and-miss affair. In order to get the fading effect, trumpets located toward the rear of the orchestra play against each other, with each run of triplets played successively softer. The location of the instruments gives them a ghostly, ringing texture, but it doesn't exactly jump out at you.

The stereo separation on this album is amazing, but that's part of the problem. Even the title theme of *Patton* itself moves from nearly inaudible in its opening measures to devastating by the time it reaches its climax. What this means is you may find yourself cranking the volume to catch the detail in the score's intimate first seven cues, then leaping for the volume button again as the martial fanfares of "German March," "Attack" and "German Advance" play themselves out. For a practical demonstration of this, my wife, after a hard day at work, was literally reduced to tears by the volume of some of the later cues and begged me to turn the CD off.

Unlike *To Kill a Mockingbird* and *Psycho*, the original *Patton* recording was designed by Jerry Goldsmith to take advantage of technological advances at the time in sound recording and manipulation. There are all kinds of fascinating, ghostly textures created by strings and percussion in the score's early sections that are difficult to appreciate in this concert-like set-

ting, where you often feel that you're seated a few dozen yards from the orchestra. Goldsmith also used some echoplex percussion effects in "The Funeral" originally which are entirely absent here.

What Goldsmith did in his original score was brilliant: he created an alien soundscape around the film's war sequences that illustrated how war was an alien aberration of modern

society, and that Patton himself was an alien by virtue of his deep love of warfare. Much of that is recreated beautifully, but it's not a definitive reproduction of the score. When the acoustic trumpet fades work, it's magic: there's a harsher, more metallic sound created that I almost prefer to the original... if I could just hear them more clearly. When the fades don't work, the effect is sometimes cut off abruptly, creating a jarring difference in sound (there's also a strange segue in the middle of the "German March" piece that's either the result of a digital edit or a page of music missing during the performance).

Gripping aside, the best thing about this album is the fact that we finally have the entire score to this great movie available. The previously unreleased cues are fascinating, showcasing the strange atmosphere that Goldsmith elected to excise from most of his re-recorded LP for 20th Century Fox Records in 1970. Best of all is the thrilling "An Eloquent Man" (misidentified as "An Elegant Man" in the liner notes), with a great minor-key rendition of the Patton theme blasted by French horns as the German army dynamites trees to block roads

More Patton at www.film score monthly.com

For a comprehensive dissection of the differences between the film, LP and CD recordings of *Patton*, see Tom DeMary's column on the FSM web site. Go to the "Film Score Daily" archive and click on 08_Sep.

during their winter advance.

Equally exciting is the effective suite to the 1970 pseudo-documentary look at Pearl Harbor, *Tora! Tora! Tora!* Goldsmith's treatment of Oriental melodies and effects has always been superb in movies like *The Chairman*, *The Challenge* and *The Sand Pebbles*, and *Tora! Tora! Tora!* showcases the composer at his most imaginative, from the imposing main title (with an opening fanfare that presaged the Borg theme for *Star Trek: First Contact*) to the stark, percussive "Pre-Flight" cue that underscores the Japanese

preparing their carrier-based aircraft for the Pearl Harbor attack, and the wild, impressionistic brass chattering of "On the Way." "Imperial Palace" has some of the same problems as the early *Patton* cues: it's practically inaudible compared to the louder pieces.

Goldsmith has already recorded his wonderful score to *The Sand Pebbles*, and all three of these works are marked by one similarity: a

lines I've ever heard in a movie score. Then there's the brutal, twisted jazz of "Total War," with North taking his *Streetcar Named Desire* approach into even darker waters.

The original LP of *Wolf* suffered from that bane of soundtrack collectors: dialogue. It's great finally to have a legitimate version of this beautiful music; Goldsmith's work on North's music has been important and satisfying.

score. For me, Rózsa's busy, gritty '40s textures get drowned by the size of this orchestra. The more recent scores come off best: the album opens with a great take on Maurice Jarre's *Lawrence of Arabia* overture, and Williams's *E.T.* flying music gets its thousandth album presentation, as does John Barry's ubiquitous *Out of Africa*. Ryuichi Sakamoto's *The Last Emperor* and Nino Rota's memorable *Godfather, Part II* themes get expressive readings, and Alan Menken's song melodies from *Pocahontas* and *Beauty and the Beast* benefit by the absence of their lyrics, although I felt a little cheated by the arrangement of the *Beauty and the Beast* theme, which kept moving to a hushed, trembling approach every time they were about to hit the last five notes of the melody, robbing me of needed emotional release. Williams is of



blend of epic-scale, full-force orchestral writing with extremely delicate, intimate textures that underscore the human toll of great historical events. The question is, is this approach best captured by a concert-style recording such as the one represented by the *Patton/Tora! Tora! Tora!* album? The philosophy here seems to be, everything gets miked the same, whether you have six instruments or 90 playing, and the problem is that once you say that's what you're going to do you're kind of committed.

I still think this is denying the audience some of the listening experience; it swallows up a lot of Goldsmith's brilliant use of the orchestra. It's one thing to go to a concert because you're seeing the orchestra play, the conductor conduct, and that can make up for the fact that maybe you didn't get the best seat in the house. When you buy an album all you have is the listening experience, so why not get it all? These scores were designed to be miked in a certain way, and while many of the cues stand up well to the concert approach, many more do not.

The answer to the conundrum is provided by Varèse and Goldsmith in the next album, Goldsmith's masterly re-recording of *Alex North's* haunting, deeply felt score to the film of Edward Albee's *Who's Afraid of Virginia Woolf?* (VSD-5800, 13 tracks, 39:35). This is a score every bit as intimate as the early sections of *Patton*, and Goldsmith takes the National Philharmonic Orchestra and recreates it beautifully, from the brushed harps, celesta and guitar of the haunting, nocturnal title music, to North's sympathetic, anguished underscoring of George and Martha's marital discord. North takes a chamber approach, but his writing as always has a stunning emotional and melodic directness: "Martha," "Sad, Sad, Sad," and "Fleece" are beautifully surgical bits of dialogue underscoring, while "Party's Over" offers one of the most heartbreaking, melancholy melodic

Varèse has forged a relationship with artist Matthew Peak, son of the legendary movie poster painter Bob Peak, and his artwork has figured on most of Varèse's new recordings, and even on original soundtracks like John Williams's *The Cowboys*. Apparently some problems with the printers resulted in less-than-satisfactory presentations of Peak's work for this new series. *Psycho's* painting of the classic Bates house comes off the best, and I also like the ghostly, nocturnal visions of George and Martha from *Who's Afraid of Virginia Woolf?* But *Patton's* pastel portrait of George C. Scott beneath the American flag seems sketchy, and I don't know what to make of the *To Kill a Mockingbird* artwork; the imagery (New Hampshire?) doesn't exactly leap out at you. Unlike the Nonesuch albums, there are not any stills from the films, but the lengthy liner notes and composer photographs still make for classy packages.

John Williams joins the fray with two new recordings from Sony Classical. First is *The Hollywood Sound* (SK 62788, 16 tracks, 70:00), a nice presentation of Oscar-winning music ranging from Korngold's *Robin Hood* to the wild, wild world of Alan Menken. The philosophy here is to fully employ the London Symphony Orchestra regardless of how many players might have been used on the original works, bringing a previously unknown scale to scores like Herbert Stothart and Harold Arlen's *The Wizard of Oz*, Franz Waxman's *A Place in the Sun*, Miklós Rózsa's *Spellbound*, Bernard Herrmann's *The Devil and Daniel Webster* and Hugo Friedhofer's *The Best Years of Our Lives*. Herrmann's characteristically motive-driven music comes off best, showcasing a portrait of the film's sinister Mr. Scratch with music not usually presented on the various collections that have contained this

course also represented by *Star Wars* and *Jaws*, which continues to be ruined by the composer's bombastic concert tag music. Since the original MCA album title music is never fully featured in the film, doesn't that make Williams's current version an album arrangement of an album arrangement? That carping aside, there's a great balance here of usual suspects with long overdue presentations, and for most people *The Hollywood Sound* will qualify as a superb album.

Because all FSM readers are fascinated by me and my petty, personal bigotries (meaning you've figured out when to tune me out completely), I'll reveal another little something that annoys me: virtuoso musicians. Specifically, singers and instrumentalists whose careers are based on their ability to do show-stopping improvisations on every piece they play. For some reason I can listen to composers going wild with 28 different lines playing all over the place and enjoy it, but when one guy on the piano, Whitney Houston or some insanely focused violinist starts going berserk with brilliance I just want to scream, "Will you cut it out and play the damned theme already!?"

So, while John Williams's second Sony album, *Cinema Serenade* with Itzhak Perlman (SK 63005, 13 tracks, 53:55), is impeccable, having 13 different pieces of music all do obeisance to Perlman's performing style rapidly became a wearying experience for me. The choices here are Quincy Jones's beautiful title music to *The Color Purple* (based on Georges Delerue's *Our Mother's House*), Carlos Gardel's famous "Tango por una Cabeza" as heard in *Scent of a Woman* and about a dozen other movies, Michel Legrand's plaintive "Papa, Can You Hear Me?" from *Yentl*, Luis Bacalov's lovely theme to *Il Postino*, which outraged and confused film music fans with its *A Little Romance*-like 1995 Oscar win, Elmer

Bernstein's theme from *The Age of Innocence* (is it just me or does this sound nothing like the theme from the movie?), Williams's busy, mischievous comic love theme from *Far and Away*, Legrand's hit "I Will Wait for You" from *The Umbrellas of Cherbourg*, Andre Previn's melancholy theme from *Four Horsemen of the Apocalypse* (winner of the Coolest Title a Book or Movie Has Ever Had), Williams's theme to *Sabrina*, yet another take on Barry's *Out of Africa*, Luis Bonfá's *Black Orpheus* (now there's a piece you don't hear every day), Williams's *Schindler's List*, and Andrea Morricone's love theme provided for his dad's *Cinema Paradiso*.

Everything here is subservient to Perlman, and what can I say? The guy's a genius and these performances are wonderful. The album is a masterful example of making film music into a stand-alone program; there's only a few minutes from each picture, but these truly are new interpretations. Williams does arranger duty on many of the pieces (and *The Color Purple* actually comes off sounding like Williams writing in its later sections... as if Williams decided to make up for not scoring this one Spielberg film), and the overall sound provided by the Pittsburgh Symphony Orchestra is superb. If you're a sucker for violin solos you're going to eat this up.

Last but certainly not least is Marco Polo's latest painstaking classic film music re-record-

ing, with Bill Stromberg conducting the Moscow Symphony Orchestra on music by the great composer **Hugo Friedhofer** (8.223857, 31 tracks, 74:09). Stromberg and John Morgan have been tireless in their efforts to bring some of the great music of the '30s, '40s and '50s out of obscurity, and this 74-minute album is every bit as classy as their other work. Friedhofer was a workhouse who produced hundreds of scores including the Oscar-winning *The Best Years of Our Lives*. The 1938 **Adventures of Marco Polo** was Friedhofer's opportunity to break away from his earlier years of orchestration work, and he responded with a glittering, lively romantic score that unfortunately didn't result in any other assignments until the mid-'40s. The melancholy *The Rains of Ranchipur* and the striking, rhythmically acute *Seven Cities of Gold* were two 1955 adventures that showcased Friedhofer's bold epic style and skill at incorporating exotic textures into his scores, but the highlight of this album is the horror/suspense effort *The Lodger*, a 1944 score for a film about Jack the Ripper that is remarkably prescient in its modernistic suspense writing, with some chase cues featuring the kind of low-end piano ostinatos and dissonances that still show up in Jerry Goldsmith's scores today.

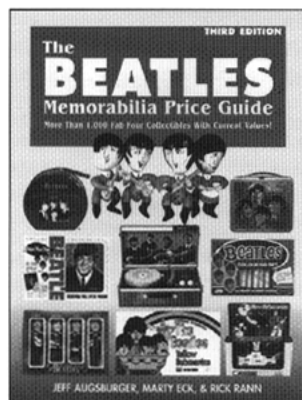
Although Morgan and Stromberg do take advantage of the larger orchestra available to them, the sound reproduction on these scores is

still remarkably authentic, faithfully recreating the sometimes boxy sound of the original recordings, and managing to bridge the gap between archival reconstructions and just plain good listening experiences. This series of re-recordings has evidently been a big success for Marco Polo, and with great stuff like *The Garden of Evil* and *King Kong* down the road, it's clear that these two men will be providing us with reason to celebrate well into the future.

The upshot of all of this is that it's a pretty good time to be into film music. Between the new Varese recordings, Varese's resurrection of the Fox Classic CDs, John Williams's continued genius for giving film music popular exposure, and Nonesuch's first entries into the field, there's a lot to be happy about. Some of the original recordings of the '50s, '60s and '70s are literally being rescued just as they're on the edge of disintegration, and re-recordings like the Marco Polo series prove that it's never too late to rescue a great film score. The fact that these recordings are being done at this rate hopefully means that there will be room for both new interpretations of classic film music and the kind of authentic reproductions of the original scores' sound that acknowledges the importance and timelessness of this music as it was originally heard by motion picture audiences. •

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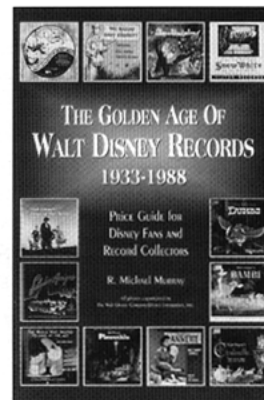
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OPINION!

Gold, Gilded or Garbage: FILM MUSIC AS FINE ART

Our Renaissance Man articulates how to distinguish art from junk—and it's not as far from common sense as you might think.

by JOHN BENDER

I'm not admitting that I believe in psychic phenomena, but it is a little odd that just a few weeks on the heels of my planning a piece on film music, the nature of art, and art criticism, that I get FSM Vol. 2 No 3. in the post and lo and behold there was Lukas's editorial on writing about film music. Probably just a mild case of sy...chronicity.

Whether that's true or not I do think it is fair for there to be an expectation that a magazine such as this should, at some point, formally address various concerns that lurk behind the considered practice of appraising film music.

Scores are music (usually!) and music is an art form, in fact one of the Fine Arts. This is a necessary distinction in that there is High Art (fine) and low (pop) or non art. Creative output, when it is not art, is craftwork, decoration, entertainment, or just a plain old human artifact. The closer one gets to the arts the more clear it becomes just how mercurial they can be as regards these designations, but, nonetheless, all art yields to these criteria, and such judgmental signifiers are vital to the structural integrity of any culture.

Without some systematized consensus for distinguishing the sublime from the attractive from the ridiculous in the arts there can be no formalized culture. Fool that I am I'll jump right in with an example: John Williams's score for De Palma's *The Fury* is a powerful work of Fine Art: it's High, it references the classical idiom in general and, specifically, it pays homage to prior film music works of the highest caliber by great composers of the Golden Age. Williams's earlier score for the marvelous Hepburn/O'Toole vehicle *How to Steal a Million* (a score I love!) is an impressive example of

sophisticated pop—low art. Two good scores by one of our finest composers, but it would be unfair and inappropriate to judge one against the other as they exist in two different aesthetic spectrums.

The differences between the two scores should be obvious, and the easily observable differences have a lot (but not everything) to do with their respective positions in the hierarchy. It's noticeable that the one film is a serious thriller, the other a romantic farce; however, qualifying film music based on genre can be undependable. One could take a shot and say, "Music for Saturday morning cartoons is low art, no problem." But there is a problem: the product of creativity is heavily greased with the variables of circumstance; at any time, specific works of art are slipping and sliding into unexpected quarters. The miscellaneous interior fragments composed for Hanna-Barbera's *Scooby-Doo* show are schlock, at best low art, but, Hoyt Curtin's intense instrumental main theme for the same studio's original *Fantastic Four* series is a short and thrilling slice of serious Fine Art.

How is it possible to distinguish dreck from great stuff, and from all the rest which hovers somewhere in between the worst and the best? A great work of Art can be identified by the presence of a limited number of factors:

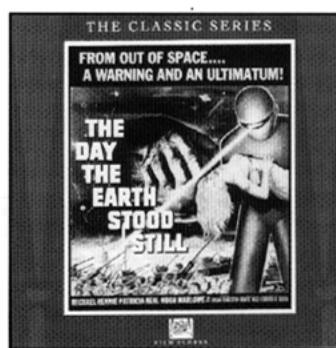
(1) It will somehow reference the traditions of its own medium. A worthy motion picture score will not only bear some formal connectedness to the broad traditions of music in general, but it might of course also reference characteristics specific to the shorter history of film music.

(2) It will communicate in the form of a relatively profound complex involving such things as emotions and sensations, poetic beauty or harsh force, intellectual concepts, a philosophical agenda, or insights of a societal or personal nature, perhaps via a narrative.

(3) It is necessary that a work of Fine Art

communicates in a fashion that is somehow "open." What I mean by that is that it must, at least to some small extent, be vulnerable to interpretation. Any work, in any medium, which presents its case as absolute dogma becomes utilitarian (non-art)—it is a tool. For instance, a painting that presents an intractable political point of view, and does nothing else, is not a work of Fine Art; such a piece must be labeled a poster. It is a tool of propaganda. I would also like to offer that any work of film music which only has value in its capacity as a backdrop or support for its cinematic vehicle cannot be a work of High Art. This will be an example of craftwork—something coming from some measure of creative investiture, but a piece which cannot function as a viable cultural stimulant apart from its visual asylum.

(4) Whether an artifact is a work of Fine Art or not can depend on the artist, his or her background, talent, and intentions. When I was in college a professor gave us an assignment involving the juxtaposition of images to sound. I used Bernard Herrmann's titular motif for Gort from *The Day the Earth Stood Still*. I remember that when I played the piece in my class my fellow students all had separate inter-



pretations. One said it sounded like an earthquake, another said it reminded her of a time when she had suffered the bends while scuba diving, and yet another said it seemed to be describing the workings of an evil computer. What prevented those young people from only realizing the image of a robot is the fact that the cue has been tainted by all the wonderful complexities of the artist who wrote it. The short track bears the effects of not just Herrmann's impressive formal training in the

classical traditions of Western music, but also his unique and personal compositional style.

It's important to emphasize that style, in the High Arts, doesn't just come to anyone who chooses to make something. Style is the direct result of a Fine Artist having the courage and self-awareness to be able to draw upon the innermost components of his or her personality—both the darkness and the light. These things make “Gort” a multi-layered experience; it will always be more than just a musical response to the on-screen presence of a mechanical being. I've known some snobs who have been critical of John Barry, in part because of his lack (unlike Herrmann) of a traditional and academically advanced education in serious music. To his credit, Barry, from the earliest days of his work for the cinema, has simply overshadowed these belittlers with his music, which has been pushed into the realm of legitimate High Art via sheer native talent and the integrity of the composer's devotion to his task. Barry's heart and soul go into his music, and in this regard his compositions are all honest reflections of the man himself—everything to which Barry has his work bear witness.

It's a simple formula, but its effect is powerful enough to flesh out academically or formally humble creations into serious works of Art. This full reflection of a man in his music puts accent to my earlier mention of the artist's intentions. The reason why the majority of popular music (rock, rap, R&B, country, easy) is not High Art, or sometimes even art at all, is not only because of a serious lack of formal training in many of the ranks, but more importantly because of the mental focus of the people churning it out. For most of them the overriding concerns are not of honest and intimate expression, but rather they are of profit and/or

Most pop is created specifically just to amuse and/or entice, and if you have some on hand which you think does more you had better give it a real close look—you could be right, but I doubt it. Meanwhile, no great work of Art was ever created by someone who only had enough skill to entertain. Fortunately, much great Art entertains just as well as the most profitable junk. I suppose that after a lifetime of producing the real thing an accomplished Fine Artist would actually have to try hard to put out a valueless piece of crud. There has been negative talk of Jerry Goldsmith's later efforts—that they don't hold up well when compared to his achievements of the '60s and '70s. Maybe, but I would point out that even lightweight Goldsmith, when compared against the stuff of *nameless* others, who will never achieve his level of intensity, integrity or skill, still comes off sounding meritable.

The central question should now be, “How does one analyze, or critique, film music?” In much the same way one would critique any work of Fine Art in any medium. The various prime ingredients already touched upon need be addressed. What does the score in question communicate, in general and/or in relation to the film? How well does the score hold up apart from the film? Is the listener able, sensually, poetically, emotionally, philosophically, to read into the score? Does the score present a strong sense of the composer's hand,” i.e. his or her approach, methodology, intentionality, and do these components appear sophisticated or trite? Does the work reference the traditions of the medium?

Film music can draw upon the traditions of classical (true or contemporary) and ethnic (world) music, and also upon the traditions of

its own genre. Historically the whole of film music is a unique amalgamate of a European orchestral legacy which was methodically infused with our native folk, big band, jazz and rock (one of the main reasons why it's so freakin' awesome!). Since scores almost

always do reference musical traditions the question will then usually be, “Is it done well and with an obvious sense of purpose?” If a work *doesn't* reference any of the aforementioned formats, then it ought to be discernible that the composer skillfully and consciously avoided them, which, because it hardly ever happens, is always very cool. If this is not the case with such an oddball score, then it's a sure thing that the composer is either an embodiment of art-brut, or an idiot.

Finally, should we decide what is valid art or not based on what we find appealing? Well, it's a big mistake to say, “I didn't like that score, it's no good.” Whether or not a score is good or bad can have little to do with what any one of us likes or dislikes—which is a phenomenon that plays a daily part in our lives, and it's called taste. It's our individual taste that has us prefer chocolate or vanilla, blue or red, with cream or without, and it also affects our gut reactions to works of art. As critics of film music, our individual taste should only serve one purpose, and that is to keep us happy by guiding us in what we purchase for our personal enjoyment. Outside of my circle of friends, I'm not overly interested in what everyone likes or dislikes. I am, however, interested in what a critic or connoisseur *knows* has value, and in what he or she *knows* is lacking, and we all need to be able to convincingly explain how and why we assume various discriminating decisions. In every generation there are people who make the best arguments and they usually end up “steering the boat” as regards the ever-evolving cultural value-scheme within a civilized society.

So you see, whenever our overworked editor resubmits that it's a good idea for readers to contribute to the “Mail Bag,” what he is in fact doing is offering to make room at “the helm” for one more hand—yours! The irony here is that it was our own chain-smoking, coffee-guzzling, sleep-deprived editor [only the latter is true -LK] who referred to writing about film music as being “the smallest of mud puddles,” and you therefore might be thinking, “Why bother?” I'll grudgingly admit that there are more important things in life than film music. But, I wouldn't be contributing to FSM if not for the fact that I believe film music to be an extremely important branch of our culture's “Tree of Music.”

In fact, I've been aware for some time that film music has been exerting a powerful, but frustratingly unacknowledged, influence on the evolution of our society's musical identity. Why, for so long, so many people (those who have been in positions to know better) have been avoiding the seriousness of film music's force of presence in the musical firmament is a mystery. I do suspect, however, that the reason has something to do with “-ism bigotry,” e.g. painting is better than sculpture, film is better than TV, ballet is better than ballroom, independent music is better than music written for the screen. Again, occasionally there is truth to such determinations, but, as I stated earlier, art is mercurial, and things do change!

If film music is ever going to be generally and academically/culturally accepted as a viable venue of the High Arts, as I suspect it soon will be, FSM and its readers should have an integral part to play in that transition to a senior level of recognition. •

CRITERIA FOR A WORK OF HIGH ART:

- (1) It references the traditions of its medium.
- (2) It communicates ideas in a complex way: emotions, sensations, intellectual concepts, philosophies, observations.
- (3) It is open for interpretation.
- (4) It bears the stamp of an artist.

success: what will sell, what is currently the hot fad with the rubes, and “If you can't hook 'em with a new gimmick then at least give 'em what they want!” These people, even though some of them are adept at faking it, are *not* creating from the true and deepest substance of their personalities (like Herrmann did, like Barry does); if they *were* there would be a helluva lot more astounding depth and unpredictable variety to be found in the flashy worlds of MTV and *Billboard*!

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Independent Film Director Ash behind the camera for his debut BANG.

For What It's Worth Part II: CDs

Or: *Denial Ain't the River in Egypt. Or: The CD Ponzi Scheme Gambit. Relax and let Recordman's wisdom become your own.*

by R. MIKE MURRAY

FSM #48 (AUGUST 1994) ran an article of mine entitled "For What It's Worth," in which I waxed eloquently about the different meanings of the "worth" collectors place on recordings. I return to this subject amidst the hue and cry raised over the purchase of the CD *Cherry 2000* for \$2500. I suspect some of the uproar was sour grapes on behalf of those whose shelves are not graced with this particular version of impressed aluminum and plastic. Others sought to ridicule the faceless heathen who would spend such a Philistine amount for a recording, while themselves gloating that it also resided in their own collections, in sealed condition alongside thousands of others played once and indexed according to disc color. However, some self-righteous individuals expressed indignation that prices such as this would forever bar the "common man" from ever hearing this—dare I say—"priceless" gem.

Road apples, gentle readers! (For definition of that terminology, you may contact some FSM subscribers in midwestern/southern states.)

Items—in this case, recordings of the metal persuasion—are not sold or market-priced for those who do *not* want or "need" the recording in question. It's simple Economics 101 thrown in with a touch of truly obsessive behavior of the type of which I remain personally vinyly afflicted, notwithstanding other LP collectors of the Chicken Little variety. In order to appreciate what has happened with compact discs' "collectibility" versus the pure-in-heart soundtrack fan, i.e. my cousin Musicman, let's see how this worked out via a short history lesson, a favorite pastime of my friend RM.

While "soundtrack" or more properly "studio-track" recordings of film music started in the 1940s, they really took off in the 1950s after the introduction of the lengthier LP record. However, soundtrack LPs were then not thought of as "collectible," and indeed were often played once, stuffed on large shelves or relegated to flea markets for pennies. Soundtracks have traditionally never sold well enough to justify large pressings in any medium. While some record specialties then had their "collector" adherents, i.e. jazz and classical, most other formats were deemed "uncollectible" by most, with soundtracks at the bottom of the spiral to the dustbin.

At the end of the '60s, a large wave of collecting '50s vinyl of all types commenced and a hard-core of collectors started recognizing what

were some of the "rarest" soundtracks released over the previous two decades. Collecting soundtracks at last became respectable and prices for many items skyrocketed. Keep in mind, most of these "collectible" items—LPs—had been produced 15-20 years earlier! Some collectors hoarded rare items found for pennies and sold them for fantastic profits, because they *could* find albums for virtually nothing—other collectors didn't already have them.

The point is that the LP soundtrack market developed over a long time-period in which what was rare and worthwhile was pretty much sorted out. Moreover, while there developed a few collector "specialty" pressings, read bootlegs, most of what was available were commercial albums, produced in the thousands. The rarity came about because soundtracks did not sell well to the general public, and those which did were often quickly thrown out by consumers. The companies simply either destroyed those recordings which did not sell, recycled the vinyl for other records, or remaindered what few they could.

Enter the compact disc format circa 1984. Those first into the new format had their roots in vinyl. Being speculative at heart, they, as with anything, stocked up on new discs awaiting the inevitable upswing in "collector" prices which human nature had shown was to come.

The LP market began 15-20 years after the albums were released. The CD market, however, has been aimed at collectors from the start.

Moreover, within a few years, the soundtrack CD market had essentially divided itself into three distinct categories: mass market pressings of scores to blockbuster films, most of which became "compilation" rock song albums which made a *lot* of money but which were deemed uncollectible by the cognoscenti; specialty underscore pressings by Varese and a few other labels; and the current "fad," promo CDs usually of the self-help variety for rejected scores, unknown films or aspiring composers. The latter two categories were limited press-

ings by the companies involved, as they know there is not a large market for underscores, *Star Wars* notwithstanding.

Thus the bulk of what exists as underscore CDs were produced for a limited market, and generally were not even carried in commercial retail outlets, becoming mail-order items. The result of this is that once sold to the limited film music market, be they "collectors" or simply score aficionados, they have remained in the collections and have not (yet) hit the flea markets, as did records early on. Moreover, those newly into the CD field, having seen the profits to be made vis-a-vis vinyl, and expecting a quick killing, created the image of what I call the "instant collectible": if it came out yesterday, it's at least "worth" \$100! Only 500 were pressed? It's "worth" at least \$600!

This I refer to as the "CD Ponzi Scheme Gambit," where those first into the field set the prices and the poor souls who thereafter pay those "collector" prices have no realistic hope of ever recouping their investment. Bear in mind that if you just truly wanted the "music" you could tape from a friend or burn your own personal CD. But, no, you want the piece of metal! Ah, *deja vu*. The collector's curse.

The process is self-perpetuating, gentle readers. You get what you deserve in any field. If you are willing to pay "collector" CD prices, then prices will remain up—simple as that. Denial is over when you recognize that you "collect" small metal discs for their collectibility, and not primarily for the music. I have no problems with that. Welcome to RM's brotherhood, but the first step is saying to those at the CDA meeting, "I am a CD collector of a very specialized type... oh, yeah, they have music on them!" There, now doesn't that feel better? Catharsis.

Iwould caution you from experience that one sale, or even two or three, does not make a collectors' price! Simply because one CD sold for \$2500 to someone who could both afford it, and who may have been a bit deficient in negotiating skills, does not mean that same CD you are currently slobbering over in your own collection will bring anything near that price. Say you, "Honey, I've got a CD 'worth' \$2500!" Says she of the more realistic mind, "Can you spend it?"

You must find a buyer, amigos, and that can be a difficult quest when the price escalates. Do you know anyone else as anal as yourself and my friend RM? To assume these are new "guide prices" being created is wishful thinking and symptomatic of those who long ago stopped believing in Sanity Claus. As RM says: "Anyone who pays 'guide price' for anything needs real help along life's treacherous highways."

By the way, gentle readers, I do not own the \$2500 disc in question but would gladly trade you a real nice LP of *Dr. Zhivago*. The *Cherry 2000* will very temporarily have a good home. •

Fahrenheit 451 Dept.

Volume One, 1993-96

Issues are 24 pages unless noted. Most 1993 editions are now xeroxes only.

#30/31, February/March 1993, 64 pages

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, April 1993, 16 pages

Temp-tracking *Matinee*, SPFM 1993 Conference Report, angry *Star Trek* music editorial.

#33, May 1993, 12 pages

Book reviews, articles on classical/film connection.

#34, June 1993, 16 pages

Goldsmith SPFM award dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, *Pinocchio*, Bruce Lee film scores.

#35, July 1993, 16 pages

Tribute to David Kraft; John Beal Part 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September 1993, 40 pages

Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

#38, October 1993, 16 pages

John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2.

#39, Nov. 1993, 16 pages

Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* review spotlights.

#40, Dec. 1993, 16 pages

Richard Kraft and Nick Redman Part 4; Re-recording *The Magnificent Seven* for Koch.

#41/42/43, January/Feb./March 1994, 48 pages

Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review.

#44, April 1994

Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews.

#45, May 1994

Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

#46/47, June/July 1994

Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; overview: Michael Nyman music for films, collectible CDs.

#48, August 1994

Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; best-selling soundtrack CDs.

#49, September 1994

Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October 1994

Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Ennio Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November 1994

Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Helmut*, *Star Trek*; promos.

#52, December 1994

Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February 1995

Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Music and the Academy Awards Part 1; rumored LPs, quadraphonic LPs.

#55/56, March/April 1995

Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Conference Report Part 2.

#57, May 1995

Jerry Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.

#58, June 1995

Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.

#59/60, July/Aug. 1995, 48 pages

Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in concert pro and con.

#61, September 1995

Elliot Goldenthal (*Batman Forever*), Michael Kamen Part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October 1995

Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse

Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November 1995

James Bond Special Issue! John Barry and James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Part 3, Davy Crockett LPs.

#64, December 1995

Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*.

#65/66/67, January/February/March 1996, 48 pages

Thomas Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Philip Glass, Heitor Villalobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April 1996

David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May 1996

Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann and Rózsa radio programs; Irwin Allen box set review; John Bender's "Into the Dark Pool" column.

#70, June 1996

Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer

movie column, TV's *Biggest Hits* book review.

#71, July 1996

David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Jeff Bond's summer movie column.

#72, August 1996

Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September 1996

Recordman on War Film Soundtracks Part 1; Interview: David Schecter: Monstrous Movie Music; Akira Ifukube CDs Part 2, Miles Goodman obituary.

#74, October 1996

Action Scores in the '90s (big intelligent article); Cinemusic '96 report (John Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November 1996

John Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Part 2, Jeff Bond's review column.

#76, December 1996

Interviews: Randy Edelman, John Barry part 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's review column.

Volume Two

New color cover format! Issues of 32-48 pages:

Vol. 2, No. 1, Jan./Feb. 1997

First in new format! *Star Wars* issue: John Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Jeff Bond's review column.

Vol. 2, No. 2, Mar./Apr. 1997

Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll 1996 and Andy's picks; Into the Dark Pool Part 2 by John Bender.

Vol. 2, No. 3, May 1997

Michael Fine: Re-recording Miklós Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's and Jeff Bond's review columns.

Vol. 2, No. 4, June 1997

Danny Elfman (*Men in Black*), Promos Part 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July 1997

Elliot Goldenthal (*Batman & Robin*), Mark Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

Vol. 2, No. 6, August 1997

Lalo Schiffrin (*Money Talks*), John Powell (*Face/Off*), Marc Shaiman (*George of the Jungle*); remembering Tony Thomas; Jeff Bond summer movie report, TV sweeps.

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